A NEW SELECTION OF SACRED MUSIC,

[illegible]

NEARLY TWO HUNDRED AND SIXTY

APPROVED PSALM AND HYMN TUNES:

[illegible]

MOST ESTEEMED AUTHORS, ANCIENT AND MODERN,

CONTAINING

NEARLY THE WHOLE OF THE POPULAR MELODIES,

[illegible]

TUNES WHICH HAVE NEVER BEFORE BEEN PUBLISHED IN THIS COUNTRY.

[illegible]

[illegible]

Third Edition, Improved and Enlarged.

[illegible]

FROM THE LIBRARY OF

REV. LOUIS FITZGERALD BENSON, D. D.

BEQUEATHED BY HIM TO

THE LIBRARY OF

PRINCETON THEOLOGICAL SEMINARY

Division SCB

Section 2465

Miss R. Ann Gunnell
Burlington

A NEW SELECTION OF SACRED MUSIC,

CONSISTING OF ABOUT

TWO HUNDRED AND SIXTY

APPROVED PSALM AND HYMN TUNES:

FROM THE WORKS OF THE MOST ESTEEMED AUTHORS, ANCIENT AND MODERN,

COMPRISING NEARLY THE WHOLE OF THE POPULAR MELODIES,

Which have become standard in the principal Cities in the United States,

AND A LARGE PROPORTION OF

TUNES WHICH HAVE NEVER BEFORE BEEN PUBLISHED IN THIS COUNTRY:

GENERALLY ARRANGED FOR FOUR VOICES, AND ADAPTED TO ALL THE METRES IN GENERAL USE AMONGST THE VARIOUS RELIGIOUS DENOMIATIONS.

TO WHICH ARE PREFIXED AN ARRANGED INDEX,

Exhibiting at one view such Tunes as are suitable to the various Metres in Dr. Watts', Dr. Dwight's, Dr. Rippon's, and the Methodist Hymn Books.

AND A CONCISE

Introduction to the Art of Singing,

WITH LESSONS AND EXAMPLES, MANY OF WHICH ARE ON A PLAN ENTIRELY NEW.

BY SAMUEL DYER.

(THIRD EDITION, IMPROVED AND ENLARGED.)

BALTIMORE—PRINTED FOR THE AUTHOR, AND SOLD BY JOSEPH ROBINSON, CORNER OF MARKET AND BELVIDERE-STREETS; H. C. CAREY & I. LEA, CHESNUT-STREET, PHILADELPHIA; W. B. GILLEY, 92, BROADWAY, NEW-YORK; AND RICHARDSON & LORD, BOSTON:

J. Robinson, printer.

LIBRARY OF PRINCETON THEOLOGICAL SEMINARY
JUL 27 1932

DISTRICT OF MARYLAND—TO WIT

SEAL. BE IT REMEMBERED, that on this fourth day of December, in the forty fourth year of the Independence of the United States of America, SAMUEL DYER, of the said District has deposited in this office the title of a book, the right whereof he claims as proprietor in the words and figures following, to wit:

"A new selection of Sacred Music, consisting of nearly two hundred and fifty approved Psalm and Hymn Tunes: from the works of the most esteemed authors, ancient and modern, comprising nearly the whole of the popular melodies, which have become standard in the principal cities in the United States, and a large proportion of tunes which have never before been published in this country: generally arranged for four voices, and adapted to all the metres in general use among the various religious denominations. To which are prefixed an arranged Index, exhibiting at one view such tunes as are suitable to the various metres in Dr. Watts', Dr. Dwight's, Dr. Rippon's and the Methodist Hymn Books; and a concise Introduction to the Art of Singing, with lessons and examples, many of which are on a plan entirely new. By Samuel Dyer. Second edition, improved and enlarged."

In conformity to the act of the Congress of the United States, entitled "An act for the encouragement of learning, by securing the copies of Maps, Charts and Books to the authors and proprietors of such copies during the times therein mentioned;" and also the act entitled "an act supplementary to the act, entitled 'an act for the encouragement of learning by securing the copies of Maps, Charts and Books to the authors and proprietors of such copies during the times therein mentioned,' and extending the benefits thereof to the Arts of designing, engraving and etching historical and other prints."

PHILIP MOORE,

Clerk of the District of Maryland.

PREFACE.

The Editor of the present work, having for several years past, been extensively engaged in teaching Sacred Music, and conducting performances of that description, about three years since, published a selection of tunes, for the use of his own schools and similar institutions and this work having been received with universal approbation wherever it has been introduced, the First Edition was soon disposed of, and a further supply called for. The Editor, however, unwilling to wait the tardy issue of an attempt to obtain subscribers sufficient to cover the expense of a re-publication of the *original* work, has decided on publishing a Second Edition of the *first part* only of the *former work*, containing the Psalm and Hymn Tunes and including an introduction to Music.—And this edition is now presented to the lovers of Sacred Harmony, and the public at large, with an addition of one fourth to the original number of Tunes, in a more portable form and at a lower price. With these additions and improvements, he trusts this volume will prove an useful and acceptable publication, and a valuable repository of Church Musick, sufficient of itself, for all the purposes of publick worship, on ordinary occasions, and containing also a great variety of tunes for the practice of Singing Schools and Musical Societies.

The compiler has much satisfaction in acknowledging the many flattering testimonials he has received in favour of the first edition, from the subscribers and numerous individuals and musical societies who have adopted it for their use. He has not considered it necessary to insert any of these documents by way of recommendation of this work, as he conceives the contents will recommend it sufficiently, in the estimation of all those competent to decide on its merits.

The introduction to musick, accompanying the present work, is considerably abridged from that in the first edition, which has been considered longer than was commonly found requisite for the practice of schools as usually conducted: it is hoped it will be found to answer the purpose intended.

In the selection of tunes, the object kept in view has been, to insert some of each of the grave, plain, flowing, animated and fuguing descriptions, that the different tastes of individuals might be gratified. Of the *first* kind which are particularly adapted for congregational use, it is believed a sufficient proportion will be found, both of those which have been in general use and others which are entirely new, to form a pleasing variety in congregations where this work may be introduced.

The great variety of peculiar metre hymns in use in the Methodist, and some other denominations, has rendered it impracticable for the Editor, consistent with his plan, and in a publication of this size, to insert tunes suitable for *all* of them; for these indeed, would *alone* fill a moderate sized volume: those which are introduced in this work, comprizing a variety of nearly twenty different kinds, are such as are more generally called for, and which he trusts will prove acceptable and useful.

Much attention and pains have been taken in superintending the publication of this edition, and it is believed the errors in typography are few and trivial. The paper is stout and good, and the size sufficiently large, to insure a clear and distinct appearance, which is the more necessary, as works of this kind are most commonly made use of on evenings, and of course by candle-light.

With sentiments of gratitude, for the patronage hitherto afforded him, and in the hope that this publication may aid in promoting the improvement of this part of the public worship of God, this volume is humbly submitted to the candour and encouragement of teachers of Psalmody, leaders in congregations, and the religious publick at large, by THE EDITOR.

Baltimore, Jan. 1, 1820.

☞ Third edition published, *Baltimore, Jan.* 1, 1825.

INDEX OF TUNES ACCORDING TO THEIR MEASURES.

SHORT METRES.

MAJOR.

Ashford 4
Anticipation 8
Baltimore 28
Bridstow, double 18
Camberwell 5
Charing 10
Cranbrook 13
Dursley 3
Durham 29
Eastburn 19—20
Falcon Street 30
Froome 36
Hants 7
Ilford 6
Irvine double 14
Lisbon 32
Lonsdale double 19
Lowell 9
Mansfield 33
Margate 15
Matthias 12
Mount Ephraim 35
Oldford 11
Peckham 34
Pentonville 17
Shirland 1
St. Thomas's 31
Stepney double 16
Sutton 27
Watchman 2

MINOR.

Aylesbury 25
Egypt 21
Little Marlborough 26
Ormond 22
Tilbury 20
Ustick 23
Wigan 24

COMMON METRES.

MAJOR.

Abingdon 109
Axbridge 97
Aldwinkle 79
Annapolis 80
Arundel 56
Arlington 100
Ashley and Chorus 112
Auburn 74
Axbridge 45
Bedford 99
Bath Chapel 110
Bethel New 113
Brattle Street double 72
Braintree 62
Bridport 65
Brixton 46
Bristol 106
Broomsgrove 60
Carr's Lane 48
Cambridge 64
Condescention 49
Coventry 42
Damascus 55
Devizes 63
Eythorn 87
Farringdon double 67
Gainsborough 104
Geneva 52
Hadley 57
Hampshire 85
Hepzibah 82
Holme 50
Howard's 44
Irish 105
Knaresborough 83
Lord's Day 78
Mehetabel 43
Mear 98
Miles' Lane 73
Milbourn Port 77
Milton 70
Mount Pleasant 61
Newington 88
New-York 108
Overton 81
Pebmarsh 84
Piety 66
Pickering 51
Philadelphia 37
Pennsylvania 59
Resignation 38
Revelation 71
Rochester 104
Romney 39
Stephen's 41
Stoneley 40
Swanwick 54
St. Alban's 58
Suffolk 68
St. George's 101
St. James' 107
Staughton 53
Trumpet 86
Victory 75
Waldgrave 69
Warwick 47
Weston Favel 111
Winter 53
Wiltshire 76

MINOR.

Bangor 118
Carolina 91
Coleshill 102
Crowle 117
Desertion 94
Funeral Thought 115
Georgia 119
Lowestoff 95
Malden 89
Malton 96
Shields 93
St. Olaves' 92
Walsal 114
Windsor 116

LONG METRES.

MAJOR.

Abbas Comb and Coda 166
Alfreton 122
Angel's Hymn 180
Asylum 138
Baildon 121
Bramcoate 161
Brewer 130
Broadmead 154
Burleigh 123
Calcutta 136
Chard 132
China and Chorus 150
Christian Warfare 160
Costellow 151
Denham's 149
Derby 140
Eaton 153
Fountain 137
German Hymn 169
Gilgal 141
Gloucester 147
Green's 100th 181

N. B. *The repeating and expressive Tunes are in Italicks, being suitable only to particular Hymns.*

INDEX OF TUNES ACCORDING TO THEIR MEASURES.

Guardian 157
Hanover 202
Horsley 164
Hoxton Chapel 158
Islington 131
Irene 125
Judgment Hymn 148
Kent 135
Kimbolton 142
Langport 128
Ledger's 155
Litchfield 134
Luther's 148
Luton 126
Magdalen 182
Martin's Lane 167
Monmouth 152
Newcourt 165
Newry 129
Newton 127
New Sabbath 146
Old 100th 168
Portugal 184
Portugal New or *Adesti Fideles* 145
Simeon 144
Shoel 133
Strasburgh 163
Stonefield 124
Southampton, D. 162
Timsbury 100th 120
Transport 152
Tunbridge 156
Wareham 159
Warrington 143
Wells 183
Wilton 139

MINOR.

Brookfield 178
Eastbourne 174
Gilead 173
Kingsbridge 177
Limehouse 175
Munich 170
Penitence 172
St. Barnabas 171
Sealbury 176
Windham 179

PECULIAR METRES.

As 148th Metre.

6.6.6.6.8.8.

Amherst 188
Archangels 190
Birmingham 191
Burnham 194
Dunstable 193
Lenox 186
Portsmouth new 189
Southbury 185
Swithin's 187
Warsaw 192

As 122d Metre.

6.6.8.6.6.8.

Leoni 200
Johns' 201
Worship 204

As 112th.

8,8:8,8.8.8.

Artaxerxes 198
Broadmead 154
Carey's 193
Eaton 154
Gloucester 147
Plymouth Dock 195
Strasburgh 163
Tunbridge 156

As 113th.

8,8.8:8,8,8.

Martin's Lane 197
Monmouth 152
Newcourt 165
St. Paul's 199

Old 50th.

10.10.10 10.11.11.

Judgment 207
Walworth 205

New 50th.

10s 6 *lines.*

Walworth 205

As 104th.

10.10.11.11.

Clavering 241
Geard 240
Hanover 202
Portuguese Hymn, or Adeste Fide. 242

7s Four Lines.

7 7.7.7.

Anna's Lute 209
Chester New 210
Cookham 213
Easter Hymn 206
Feversham 215
German Hymn 203
Harts 232
Seaton 212
Sicilian Hymn 216
Townhead 208

7s Six Lines.

7.7.7.7.7.7.

Eglon 217
Georgia, Joshua 211
Rest 214
Seaton 212

7s dble. or 8 Lines.

7.7 7.7 7.7.7 7.

Bath Abbey 219
Hotham 218

8.7.4.

8.7 8.7.4.7.

Calvary 236
Gratitude 238
Helmsley 233
Jordan 235
Parting, or Dismission 237
Sicilian Hymn 216
Tamworth 239

8.8.6.

8.8.6.8 8.6.

Alderton 226
Beulah 225
Hinton 224
Leach, or St. John's 228
Westbury Leigh 227
Zion Church 197

7.6. *Double.*

7.6.7 6 7.7.7.6.

Amsterdam 234

7.6. *Pecu. Ac.*

7.6.7.6.7.6.7.6.

Romain 220

7.6.8.

7.6.7 6.7.8.7 6.

Clarks' 221

8 7. *single.*

Cannon Street 230
Sicilian Hymn 216

8.7. *Double.*

8.7.8.7.8 7.8.7.

Giles's 231
Queenborough 229
Sicilian Hymn 216

8s dble. or 8 lines.

Fields' 222
Shepherds' 223

6.8.4.

6.6 8.4.6.6.8.4.

Leoni 200

5.6.

Harwich 248

6.4.

6.6.4.6.6.6.4.

Bermondsey 244

N. B. *The Figures shew the number of syllables contained in each line.*

GENERAL INDEX OF TUNES

Introduction and Lessons } Page 9 to 20

		Nos.
Abbas Comb,	*L. M.*	166
Abingdon,	C. M.	109
Abridge,	do.	97
Adesti Fidelis,	*L. M.*	145
Adesti Fidelis,	104th.	242
Aldwinkle,	*C. M.*	79
Alderton,	8. 8. 6.	226
Alfreton,	L. M.	122
Amherst,	148th.	188
Amsterdam,	7. 6. dble.	234
Angel's Hymn,	L. M.	180
Anticipation,	S. M.	8
Anna's Lute,	7s sing.	209
Annapolis,	C. M.	80
Arundel,	do.	56
Arlington,	do.	100
Archangels,	148th.	190
Artaxerxes,	112th.	198
Ashford,	S. M.	4
Ashley & Chorus,	C. M.	112
Asylum,	L. M.	138
Auburn,	C. M.	74
Axbridge,	do.	45
Aylesbury,	S. M.	25
Baildon,	L. M.	121
Baltimore,	S. M.	28
Bangor,	C. M.	118
Bath Abbey,	7s. dble.	219
Bath Chapel,	C. M.	110
Bedford,	do.	99
Bermondsey,	6. 4.	244
Bethel New,	C. M.	113
Beulah,	8. 8. 6.	225
Birmingham,	148th.	191
Bramcoate,	L. M.	161
Brattle-Street,	C. M. D.	72
Braintree,	C. M.	62
Brewer,	L. M.	130
Bridport,	C. M.	65
Bridstow,	*S. M. D.*	18
Bristol,	C. M.	106
Brixton,	do.	46
Broadmead,	L. M.	154
Brookfield,	L. M.	178
Broomsgrove,	C. M.	60
Burleigh,	L. M.	123
Burnham,	148th.	194
Calcutta,	*L. M.*	136
Calvary,	8. 7. 4.	236
Camberwell,	S. M.	5
Cambridge,	C. M.	64
Cannon-St.	8. 7. sing.	230
Carr's Lane,	C. M.	48
Carey's,	112th.	196
Carolina,	C. M.	91
Charing,	S. M.	10
Chard,	L. M.	132
China & Chos.	do.	150
Christian Warfare,	do	160
Chester New.	7s sing.	210
Clark's,	7. 6. 8.	221
Clavering,	104th.	241
Coleshill,	C. M.	102
Condescention,	do.	49
Cookham,	7s sing.	213
Coronation,	do.	73
Costellow,	L. M.	151
Coventry,	C. M.	42
Cranbrook,	*S. M.*	13
Damascus,	C. M.	55
Denham's,	*L. M.*	149
Derby,	do.	140
Desertion,	C. M.	94
Dismission,	8. 7. 4.	237
Dover or Durham	S. M.	29
Dunstable,	148th	193
Dursley,	S. M.	3
Devizes,	C. M.	63
Easter Hymn,	7s sing.	206
Eastburn,	S. M.	19—20
Eastbourne,	L. M.	174
Eaton,	do.	153
Eglon,	7s, 6 lines.	217
Egypt,	S. M.	21
Eythorn,	*C. M.*	87
Falcon-Street,	S. M.	30
Farringdon,	C. M. D.	67
Feversham,	7s. 6 lines	215
Fields,	8s. double	222
Fountain,	L. M.	137
Froome,	S. M.	36
Gainsborough,	C. M.	104
Geard, 104, &	11s 4l.	240
Geneva,	C. M.	52
Georgia,	do.	119
Georgia or Josh.	7s 6 l.	211
German Hymn,	7s sin.	203
German Hymn,	L. M.	169
Giles's,	8. 7. dble.	231
Gilead,	L. M.	173
Gilgal,	do	141
Gloucester,	112. L. M.	147
Green's 100th,	L. M.	181
Gratitude,	8. 7. 4.	238
Guardian,	L. M.	157
Hadley,	C. M.	57
Hampshire,	*C. M.*	85
Hants,	S. M.	7
Hanover,	104 & L. M.	202
Harts,	7s single.	232
Harwich,	5. 6.	243
Helmsley,	8. 7. 4.	233
Hephzibah,	*C. M.*	82
Hinton,	8 8. 6	224
Holme,	C. M.	50
Howard's,	do.	44
Horsley,	L. M.	164
Hotham,	7s dble.	218
Hoxton Chapel,	L. M.	158
Ilford,	S. M.	6
Irene,	C. M.	125
Irish,	L. M.	105
Irvine,	*S. M. D.*	14
John's,	122nd.	201
Jordan,	8. 7. 4.	235
Judgment Hymn	L. M.	148
Judgment,	Old 50th.	207
Kent or Paul's,	L. M	135
Kimbolton,	do.	142
Kingsbridge,	do.	177
Knaresborough,	C. M.	83
Langport,	L. M.	128
Leming,	C. M.	90
Ledger's	L. M.	155

		Nos.
Leoni,	6. 8. 4. & 122d.	200
Limehouse,	L M.	175
Lisbon,	S. M.	32
Little Marlboro'	do.	26
Litchfield,	L. M.	134
Lord's Day,	*C. M.*	78
Lonsdale,	*S. M. D.*	19
Lowestoff,	C. M.	95
Luther's Hymn,	L. M.	148
Luton,	do.	126
Magdalen,	L. M	182
Malden,	C. M.	89
Malton,	do.	96
Mansfield,	S. M.	33
Martin's Lane,	113th.	167
Margate,	S. M.	15
Matthias,	do.	12
Mear,	C. M.	98
Mehetabel,	do.	43
Miles's Lane,	do.	73
Milton,	do.	70
Milbourn Port,	do.	77
Mount Ephraim,	S. M.	35
Mount Pleasant,	C. M.	61
Monmouth,	113 & L. M.	152
Munich,	L. M.	170
Newcourt,	113th & do.	165
Newington,	*C. M.*	88
Newry,	L. M.	129
New Sabbath,	do.	146
Newton,	do.	127
New 50th,	10s 6 lines.	205
New-York,	C. M.	108
Oldford,	S. M.	11
Ormond,	do.	22
Overton,	*C. M.*	81
Old 100th,	L. M.	168
Old 50th,	10. 11.	207
Parting,	8. 7. 4.	237
Pebmarsh,	C. M.	84
Peckham,	S. M.	34
Penitence,	L. M.	172
Pennsylvania,	C. M.	59
Pentonville,	S. M.	17
Philadelphia,	C. M.	37
Pickering,	do.	51
Piety,	do.	66
Plmyouth Dock,	112th	195
Portugal,	L. M.	184
Portugal New / *Adesti Fidelis,*	L. M.	145
Portuguese Hy.	104th.	242
Portsmouth New	148th	189
Queensboro',	8. 7. do.	229
Resignation,	C. M.	38
Rest,	7s 6 lines	214
Revelation,	C. M.	71
Rochester,	do.	104
Romain,	7. 6. pec. ac.	220
Romney,	C. M.	39
Seabury,	L. M.	176
Seaton,	7s 6 lines.	212
Shepherd's,	8s double.	223
Shirland,	S. M.	1
Shield's,	C. M.	93
Shoel,	L. M.	133
Sicilian Hymn,	8. 7. D.	216
Southbury,	148th.	185
Southampton,	L. M. D.	162
Staughton,	C. M.	53
Stepney,	S. M. D.	16
Strasburgh,	112th.	163
Stephen's,	C. M.	41
Stonely,	do.	40
Stonefield,	L. M.	124
St. Alban's,	C. M.	58
St. Barnabas,	L. M.	171
St. George's,	C. M.	101
St James's,	do.	107
St. Martin's,	do.	104
St. Olave's,	do.	92
St. Paul's,	113th.	199
St. Thomas's,	S. M.	31
Sutton,	do.	27
Suffolk,	C. M.	68
Swanwick,	do.	54
Swithin's,	148th.	187
Tamworth,	8. 7. 4.	239
Tilbury,	S. M.	20
Timsbury,	100th L. M.	120
Townhead,	7s single.	208
Transport	113 & L. M.	152
Trumpet,	C. M.	86
Tunbridge,	112 & L M	156
Ustick,	S. M.	23
Victory,	C. M.	75
Waldgrave,	C. M.	69
Walsal,	do.	114
Walworth,	New 50th.	205
Wareham,	L. M.	159
Warrington,	do.	143
Warsaw,	148th.	192
Warwick,	C. M.	47
Watchman,	S. M.	2
Wells,	L. M.	183
Weston Favel,	*C. M*	111
Westbury Leigh,	8. 8. 6.	227
Wigan,	*S. M.*	24
Wilton,	C. M.	108
Wilton,	L. M.	139
Wiltshire,	C. M.	76
Windham,	L. M.	179
Windsor,	C. M.	116
Winter,	do.	53
Wirksworth,	S. M.	25
Worship,	122nd.	204
Zion Church,	8. 8. 6.	197

N. B. L. M. stands for Long Metre—C. M. for Common Metre—S. M. for Short Metre—the addition of a D, signifies double—The Figures refer to the several kinds of Peculiar Metres, which are explained in the *arranged* Index.

THE GAMUT, OR GENERAL SCALE.

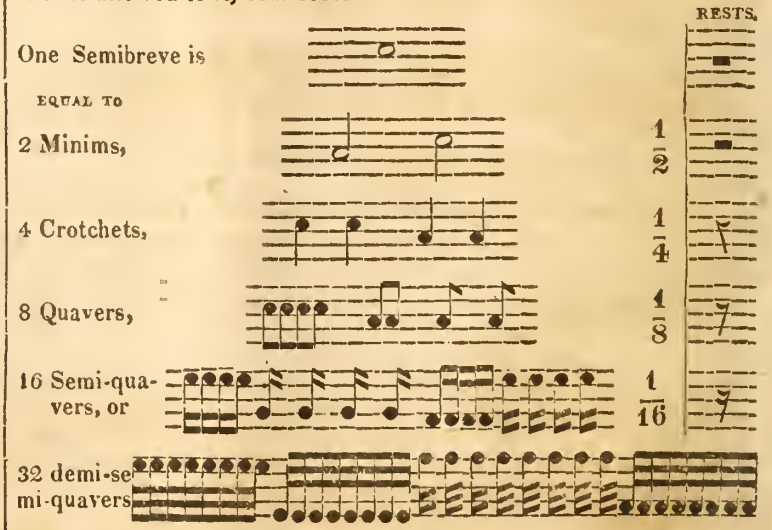
	C	2nd ledger line above	fa
	B	2nd space above	mi
	A	1st ledger line above	la
	G	space above	sol
TREBLE STAVE.	F	5th line	fa
	E	4th space	la
	D	4th line	sol
	C	3d space	fa
	B	3rd line	mi
	A	2d space	la
	G	2d line	sol
	F	1st space	fa
	E	1st line	la
TENOR STAVE.	D	*space below*	sol
	C	ledger line	fa
	B	*space above*	mi
	A	5th line	la
BASS STAVE.	G	4th space	sol
	F	4th line	fa
	E	3d space	la
	D	3d line	sol
	C	2d space	fa
	B	2d line	mi
	A	1st space	la
	G	1st line	sol
	DOUBLE F		fa
	E		la

The notes having ledger lines in the treble *above* are called in Alt, and such as have ledger lines in the Bass *below* are called Double.

Of the Notes and Rests.

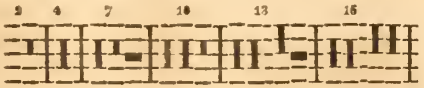
There are in Music, six marks of sound, called Notes, which by their different forms, designate the proportion of time required in the performance of each of them—these have their corresponding marks of silence called Rests—They are as follow :

The Semibreve is considered as the measure note and the standard of time allowed to it, four seconds.

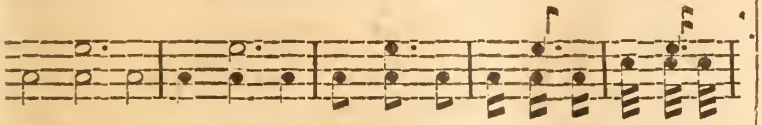


The Rests denote a silence equal to the length of the note they represent, and are called by the same name. N. B. The Semibreve Rest is used to fill a bar in all the different kinds of time.

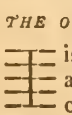
The rests used for more Bars than one, are written thus,



A Point or Dot placed after each of these notes or rests, makes that note or rest, one half longer than without a Dot. Thus a Dotted Semibreve is held as long as three Minims; a Dotted Minim as three Crotchets; a Dotted Crotchet as three Quavers, &c.



OF THE OTHER CHARACTERS USED IN MUSIC.

A Single Bar  is used to divide the notes into equal proportions agreeably to the measure note, and all the notes contained between two Bars are one measure.

A Double Bar is used at the end of a line or strain; and at the close of a piece, when shorter lines are generally added that the conclusion may be better known, thus:

A Hold or Pause, placed over or under a note, denotes it is to be held longer than its usual time, and is sometimes used instead of a Double Bar.

A Slur, placed over or under any number of notes, signifies they are to be sung to *one* syllable in a smooth and gliding manner.

The figure 3, when placed over or under three Crotchets, Quavers, &c. denotes they are to be sung in the time of *two* of the same kind.

A Sharp, set before a note, raises it *half a tone higher* than its natural or primitive sound.

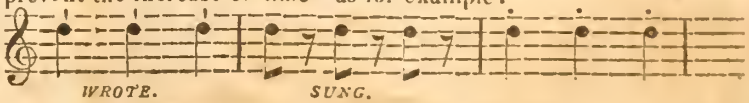
A Flat, set before a note, lowers it half a tone.

A Natural, restores a note previously made flat or sharp to its original sound.

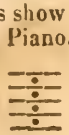
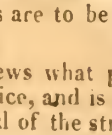
Sharps or Flats *placed at the beginning of a tune*, affect the letters on which they stand throughout the piece, unless contradicted by the Natural, which replaces them in their original state, for that Bar only in which it may occur.

Sharps, Flats and Naturals, are termed *accidental* when *occasionally* introduced in a piece of Music, and because they affect the sound of the notes before which they are set, no further than *the Bar* in which they are placed. If there be occasion for them in a *succeeding* Bar, they must be again renewed.

Staccato Marks, when placed over or under a note or notes, shew they are to be sung short and bold; but a short cessation of sound is to be observed between such notes as have this mark over them, to prevent the increase of time—as for example:



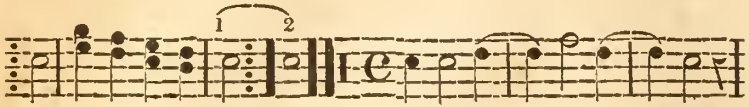
The Dots show that the notes are to be performed equally distinct, but soft, or Piano.—

A Repeat,  or  shews what part of a tune is to be sung twice, and is placed at the beginning and end of the strain to be repeated.

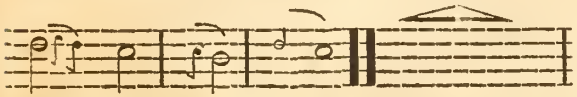
A Repeat of Words, :|: shows the last words sung are to be repeated.

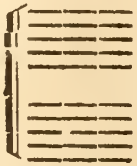
Other characters are comprised in the following examples :

CHOOSING NOTES. FIGURES. SYNCOPATED OR DRIVING NOTES.



GRACE NOTES. SWELL. BRACE.





Choosing Notes are placed in a direct line one above another, and denote that either or both, (if there are two performers,) may be sung at the same time.

Figures 1 2 show that the note under 1 is to be sung the *first* time, and that under 2 the second—it has been generally understood that if the two bars are slurred together, both are to be sung: this is a false idea: the slur was only meant to designate the two bars.

Syncopated or Driving Notes are so called on account of their being accented or driven out of their proper order in the bar, and require the hand to rise or fall while such notes are sounding.

Grace Notes or Appogiaturas are small extra notes, placed before the larger ones of a longer duration, for the purpose of arriving at the real note with more taste.

The Swell intends an increase or decrease of sound in the notes over which it is placed. When thus marked, it begins Piano, gradually increasing to Forte, and then diminishes in the same manner.

A Brace connects two or more parts of the same tune together.

OF TIME AND IT'S CHARACTERS.

Time, in Music, is quicker or slower, according to the nature of the piece, or the design of its author. Its velocity, and the divisions of it into even and uneven quantities, are known by the moods or marks which will here be explained.

These are of three kinds, viz. Common, Triple and Compound.

COMMON TIME.

First Mood or Mark. — This Mood denotes the slowest movement, each bar containing one Semibreve for its measure, or its quantity in other notes or rests; has four beats, two down and two up—See Lesson, No. 2, 9 and 10, on Page 19.

Second Mood — contains also one Semibreve in the bar, but is more lively, and sung quicker than the first; two beats in the bar one down and one up.

Third Mood — denotes a still quicker movement, contains two Crotchets in each bar; sung with two beats, one down and one up. The Lesson No. 7, pa. 18, will serve as examples for this and the second Mood.

TRIPLE TIME.

First Mood — contains three Minims in a bar; has three beats, two down and one up, to be performed in about the time of one second, each Minim or beat—See Lesson No. 4, Page 17.

Second Mood — contains three Crotchets in a bar, is sung somewhat quicker than the first, and has also three beats in the bar, See Lesson No. 8, Page 18.

Third Mood — contains three Quavers in a bar: the time as in the first and second Moods, but about one fourth faster.

Compound Time is seldom used in Psalmody; two kinds of it however do sometimes occur, namely $\frac{6}{4}$ and $\frac{6}{8}$

The first contains six Crotchets in the bar; three sung with the hand down, and three with it up, in the time of two seconds. The second is performed in a similar manner. This mode should generally be performed slowly and gracefully, unless directions are given to the contrary.

N. B. The hand or foot should invariably fall at the *beginning*, and rise at the middle of a bar, in common time.

The Semibreve being the longest Note in common use, is made the general standard of reckoning, and therefore the figures represent the parts of a Semibreve contained in a bar, as $\frac{3}{4}$, three fourths of a Semibreve, and so of the other figures.

N. B. When a piece of Music is marked with either of the above signs, it indicates only the number of parts, or divisions in a bar, and the consequent mode of *accenting*; but how *quick*, or how *slow*, the piece is to be sung, is determined from the nature of the subject. The Dictionary of Musical terms will generally inform the singers in what style to perform a piece: as the marks for time are commonly of little use in this respect.

Of the singing syllables.

In practising musical lessons, it is customary to apply syllables to the several sounds; Instead of seven syllables originally used, it is common to use only four; three of which are repeated to complete the Octave—they are as follows:

TO THE MAJOR OCTAVE.	TO THE MINOR OCTAVE.
Fa Sol La Fa Sol La Mi Fa	*La Mi Fa Sol La Fa Sol La*

Thus *Fa* answers to the Sharp Key Note, and *La* to the Flat—and the semitones lie between *Mi* and *Fa*, and *La* and *Fa*.

Mi, which occurs but once in an Octave, is called the Master Note, as it determines the situation of the rest in the following order: above the Mi, twice Fa, Sol, La; below the Mi, twice La, Sol, Fa.

To find the Mi, observe the following rules.

If there are no Flats or Sharps at the beginning of a Tune,	Mi is in B.
If B be Flat - - - - - - - - -	Mi is in E.
If B and E be Flat, - - - - - - -	Mi is in A.
If B, E and A be Flat, - - - - - - -	Mi is in D.
If B, E, A and D be Flat, - - - - - -	Mi is in G.
If F be Sharp, - - - - - - - - - -	Mi is in F.
If F and C be Sharp, - - - - - - -	Mi is in C.
If F, C and G be Sharp, - - - - - - -	Mi is in G.
If F, C, G and D be Sharp, - - - - - -	Mi is in D.

Of Sounds.

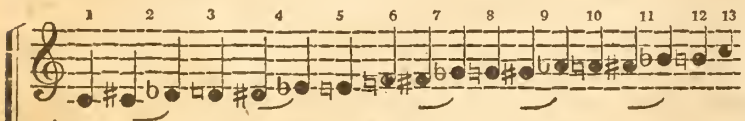
The first attempt that is generally made in practising sounds (by note) is by ascending eight notes or sounds; and this scale, or succession of sounds, seems to be that which is the most natural and pleasing to the human ear; For example see Lesson No. 1, Page 16. This series of Notes is called an Octave, and consists of sounds at an *unequal* distance one from the other. This is readily distinguished by a good musical ear, and to the most uninformed can be always comprehended, by exhibiting the keys of the Piano Forte or Organ. The greater distances from one note to another, are called *tones* and the lesser distances *half* or *semitones*; there being nearly the same difference between them, as in the inch and half inch in measurement. The Octave exhibited in the example referred to consists of *five* whole tones and *two* semitones, which in the major mode, naturally lie between the *third* and *fourth* the *seventh* and *eighth*, or between E and F and B and C, which is shewn by a slur placed over these notes in Lesson No. 1. To render this still more intelligible we shall subjoin the Octave divided as above, and applied to a scale of inches and half inches.

Scale of Inches and half Inches in the natural key of C Major.

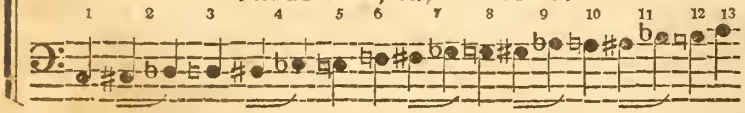
C	½	D	½	E	F	½	G	½	A	½	B	C
Fa		*sol*		*la*	*fa*		*sol*		*la*		*mi*	*fa*

It will also here be proper to observe that this scale may be *subdivided* into semitones by means of Sharps and Flats, and it will be seen that the octave consists of twelve semitones, the thirteenth sound completing it. This may be seen by the following

EXAMPLE IN G, OR TREBLE CLIFF.



EXAMPLE IN F, OR BASS CLIFF.



SCALE OF THE ABOVE IN HALF INCHES.

C	♯	D	♯	E	F	♯	G	♯	A	♯	B	C
1	2	3	4	5	6	7	8	9	10	11	12	13

Remark, that as a Sharp raises a note half a tone, and a Flat lowers it the same, those (several) two notes in the above example that are connected by a slur, are to be considered as one and the same sound. For instance, C being made *sharp* is *raised* half a tone, which answers to D when made *flat*, which is thereby *lowered* the same.

Of the Key, or Key Note.

The Key Note is a certain given sound or predominant tone, to which all the others have a particular reference—it may be called the foundation on which every piece of Harmony is erected. The last note in the Bass is *always* the Key of a tune; and in speaking of Distances or Degrees from the Key, we always reckon from the *bottom.*

There are two modes or keys in music, and *but* two, the major or sharp mode or key, and the flat or minor mode. The first of these is adapted to express the cheerful passions, and the latter is expressive of the mournful and pathetic. These modes or keys differ from each other with respect to the situation of the semitones in the octave; the major mode having them between the third and fourth, the seventh and eighth, (which has already been shewn in the preceding example,) whereas in the minor mode they are between the second and third, the fifth and sixth—see example here subjoined:

A	B	C	D	E	F	G	A
La	*mi*	*fa*	*sol*	*la*	*fa*	*sol*	*la*

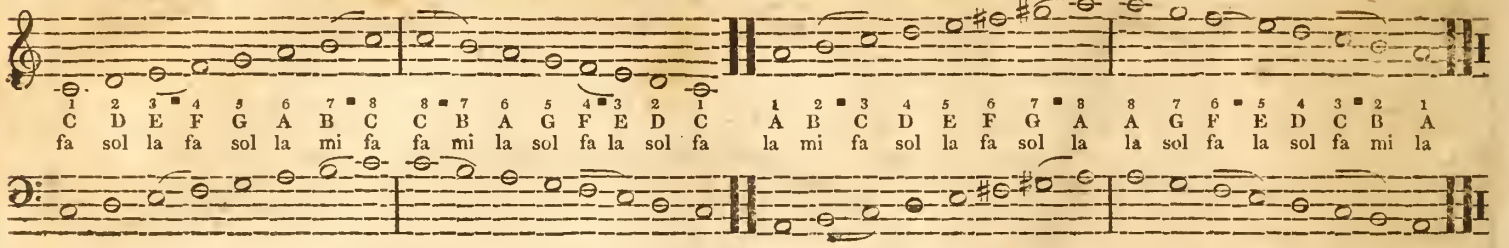
The most ready way of ascertaining whether a tune is in the Major or Minor Mode, is by examining the first *ascending* third from the key note; if it consist of two *whole* tones it is in the Major Mode; but if it contains only a *tone and a half*, it is in the Minor Mode.

Our limits compel us to be brief, and forbid a more particular explanation on many other points: those persons desirous of obtaining further information, are referred to the Musical Reader, published by Messrs. Hastings and Warriner, and Calcott's Musical Grammar, both of which works are excellent, and may be obtained of James Loring, Cornhill, Boston.

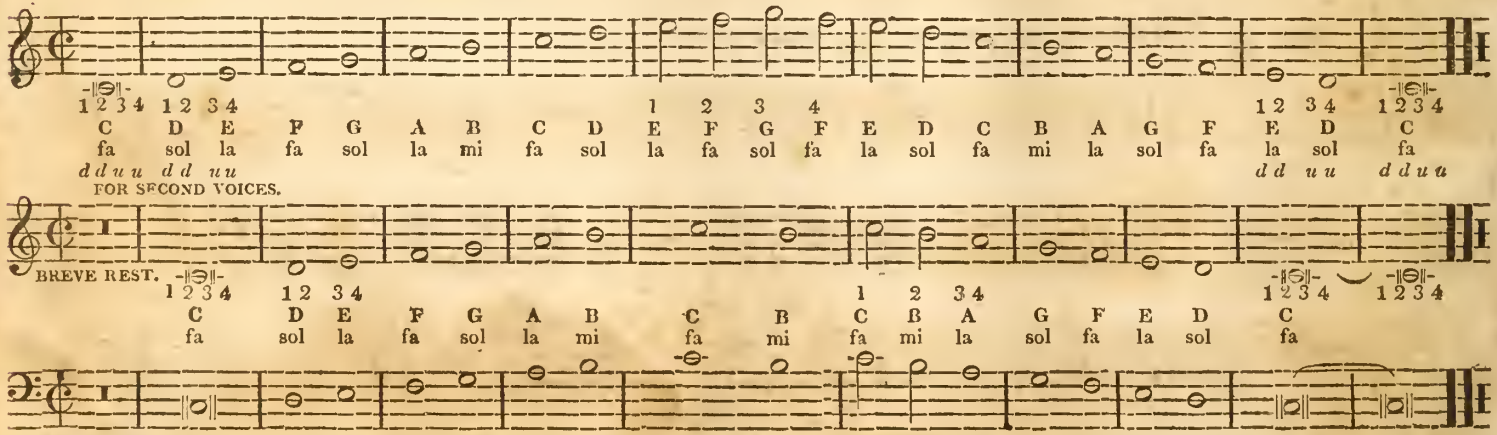
Adagio, or Ado. slow.
Ad Libitum, at discretion.
Affetuoso, tenderly & affectionately--*performed in moderate time.*
Air, generally means what the ear realizes from a melody or harmony. In a special sense, it is the leading part.
Allegro, brisk, gay.
Allegretto, not so quick as Allegro
Alto, or Altus, the Counter Tenor.
Andante, distinct, exact & soothing; *sung rather slow, when no other word is used with it.*
Andantino, in a similar style, but one degree quicker than andante.
Anthem, a portion of Scripture, set to musick.
BASS, the lowest part in harmony.
Breve, an ancient note, equal in duration to two semi breves.
Bis, those bars over which this term is placed, should be performed twice.
Canon, a vocal composition in two or more parts, so constructed as to form a perpetual fugue.
Cantabile, in a graceful and melodious style.
Canto, or Cantus, the Treble. In a harmony of vocal parts, it denotes the leading part.
Chorus, full, all the voices.
Coda, an additional strain, not absolutely necessary to the piece or tune, but which may be sung or omitted at pleasure.
Con Spirito, with spirit.
Contra Tenor, the part assigned to the highest men's voices.
Crescendo, or Cres. to increase the sound.
DA CAPO, or D. C. to return and conclude with the first strain.
Del Segno, or D. S. from the sign.
Diminuendo, or Dim. to diminish the sound.
Doloroso, in a plaintive or doleful style.
Dolce, sweetly and softly.
Duetto, Duett, Duo. } a composition written expressly for two voices or instruments.
Finale, the last movement of a piece of Music.
Fine. the end of a piece or book.
Forte, For. or F. loud.
Fortissimo, or Fortis^{mo}, loud as possible.
Fugue or Fuga, a composition, in which a subject is successively repeated, or imitated in two or more parts.
GRAVE, or Gravemente, heavy; these words refer both to the style of the composition and the execution, and are frequently used for the term Largo.
Graziozo, gracefully; often used with Andante.
LARGO, Lentemento, or Lento, the slowest degree in the movements.
Larghetto, not quite so slow as Largo.
MAESTOSO, with strength, firmness and majesty.
Mezza, moderate; as mezza piano, moderately or rather soft.
Mezza Voce, moderate strength of voice and in a pleasing manner.
Moderato, moderately.
ORGANO, or Org. the organ part.
PIANO, Pia, or P. soft.
Pianissimo, or PP. very soft.
Plaintive, mournfully.
Presto, quick.
Prestissimo, or Prestis^{o}. very quick
Primo, or P^{mo}. or 1mo. the first or leading part.
QUARTETTO, musick for four voices or instruments.
RECITATIVE, a kind of musical recitation, between speaking and singing.
SCORE, three or more parts, connected by a brace, are said to be in score.
Semi-tone, the smallest interval used in vocal music.
Semi-chorus, a selection of voices from a choir.
Secondo, or 2do. the second voice or instrument.
Solo, a piece of music for one voice or instrument.
Soprano, the treble, or higher voice part.
Spiritoso, or con-spirito, with spirit
Staccato, very distinct, short and emphatic.
Symphony, or Sym. a part for instruments only.
TACET, silent.
Tempo, time; as, a tempo, in true time.
Tutti, full, or altogether; when all join after a Solo.
Trio, music for three voices or instruments.
UNISON, or Unis, when all parts unite in one sound, or succession of sounds.
VERSE, one voice to a part.
Vigoroso, with strength & energy.
Vivace, brisk and animated.
Volti, turn over.
Volti Subito, turn over quick.

No. 1. LESSON.

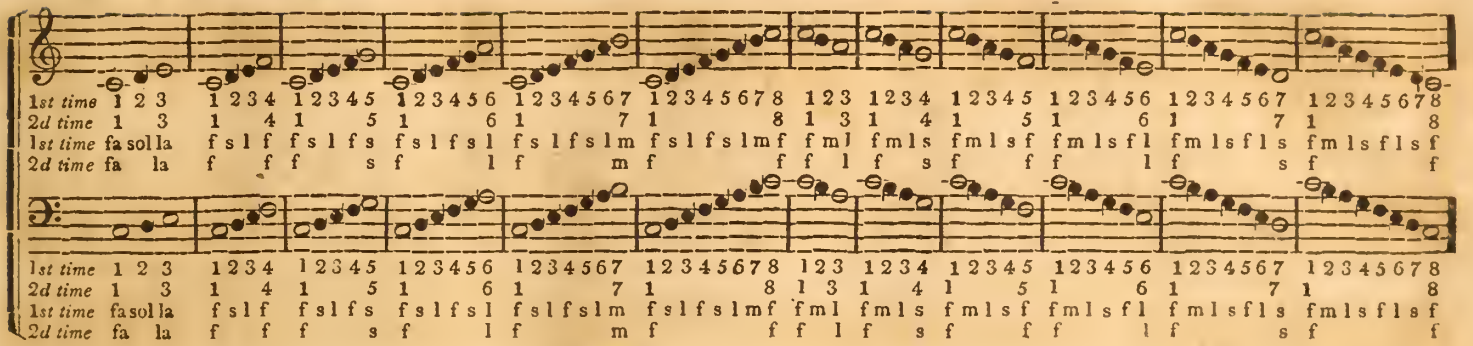
Major Mode or Key Ascending. Descending. Minor Mode or Key Ascending. Descending.



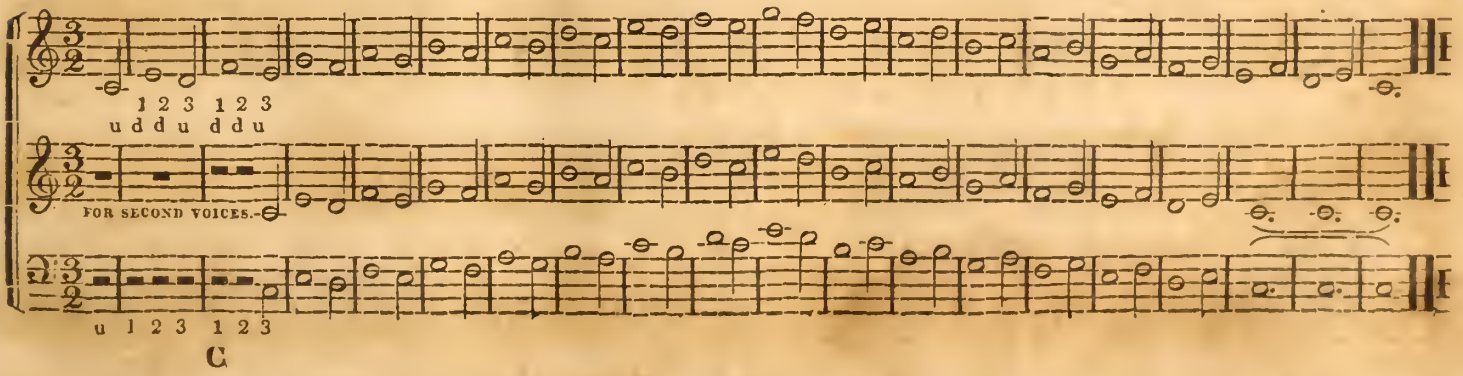
No. 2. Lesson in Time, four beats in a bar.



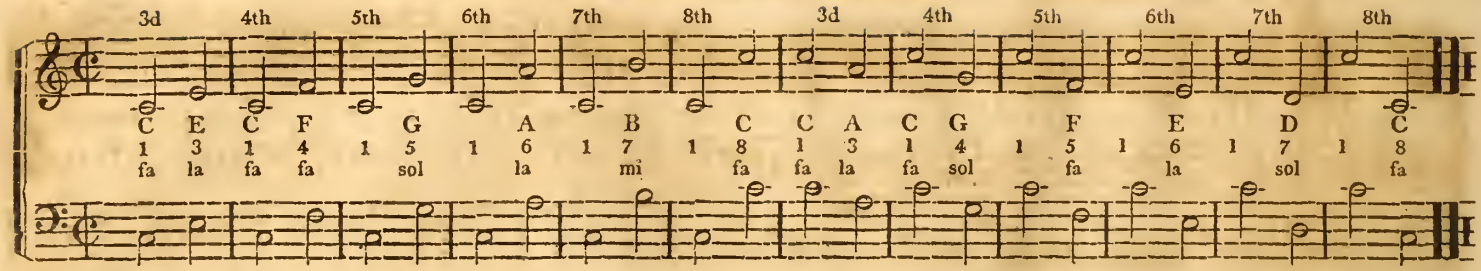
Note.—The figures refer to the number of beats in the bar; the letters d *and* u *to the words down and up, to direct when the hand should rise and fall.*



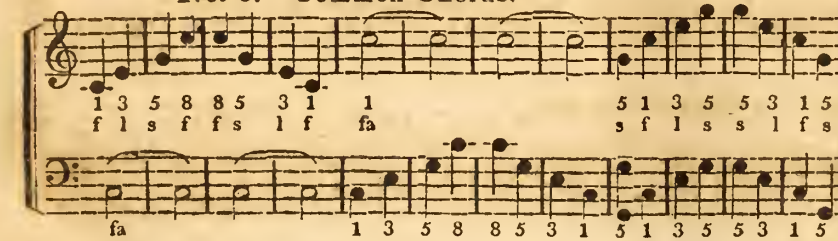
No. 4. THIRDS. Lesson in time, three beats in a bar.



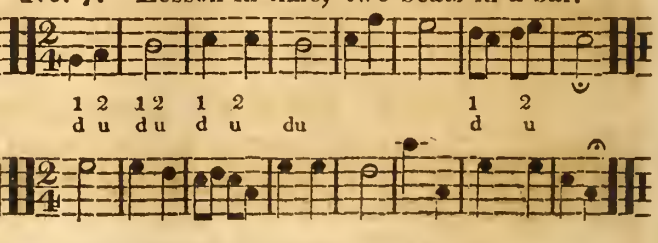
No. 5. Intervals ascending and descending.



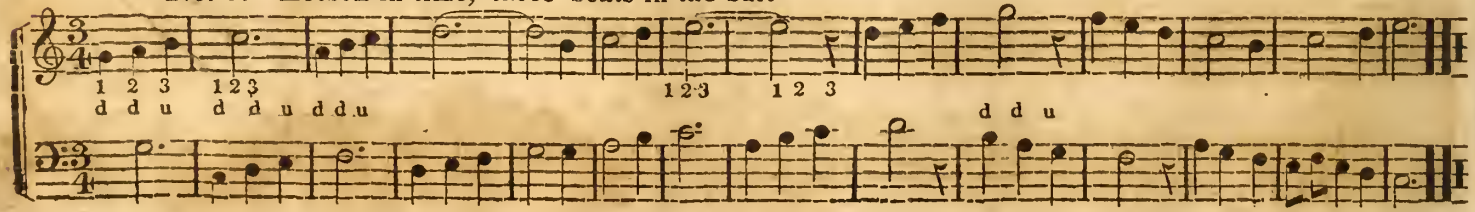
No. 6. Common Chords.



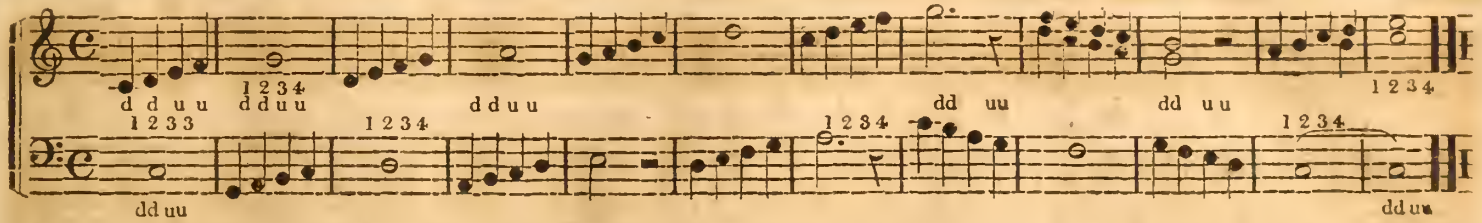
No. 7. Lesson in time, two beats in a bar.



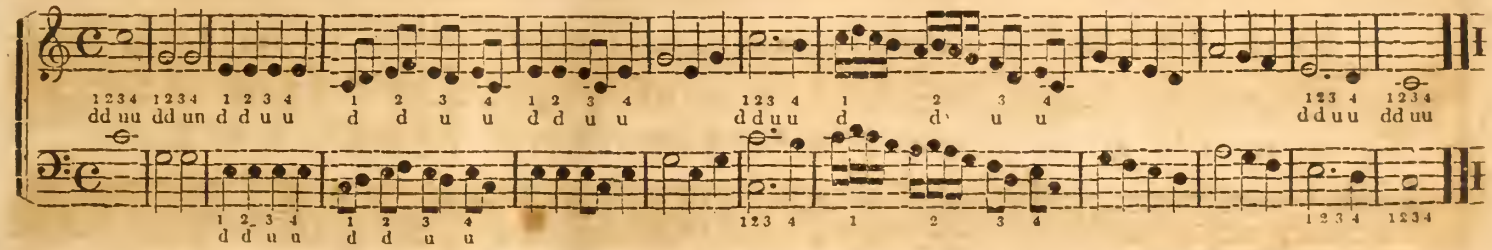
No. 8. Lesson in time, three beats in the bar.



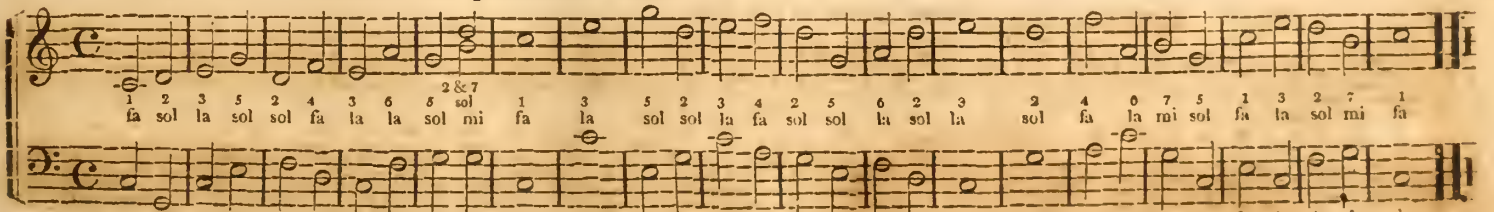
No. 9. Lesson in time, four beats in the bar.



No. 10. Lesson in time, four beats in the bar.

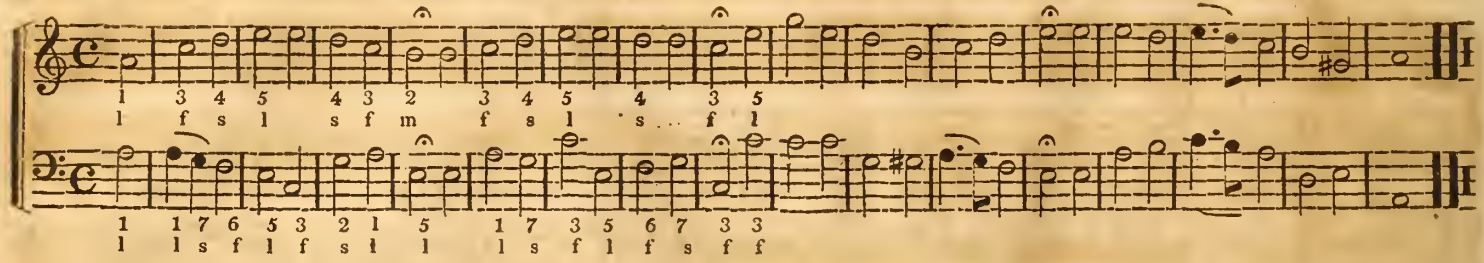


No. 11. Lesson for the practice of sounds.*

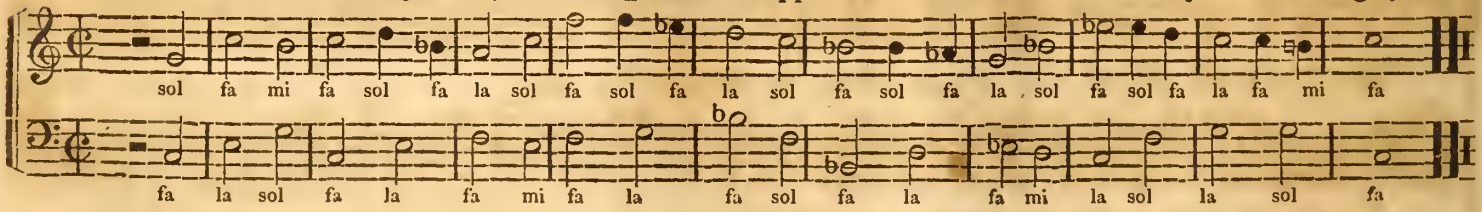


* *The Figures under the Notes refer to the Degrees from the Key. The Figure* one *is always the key note.*

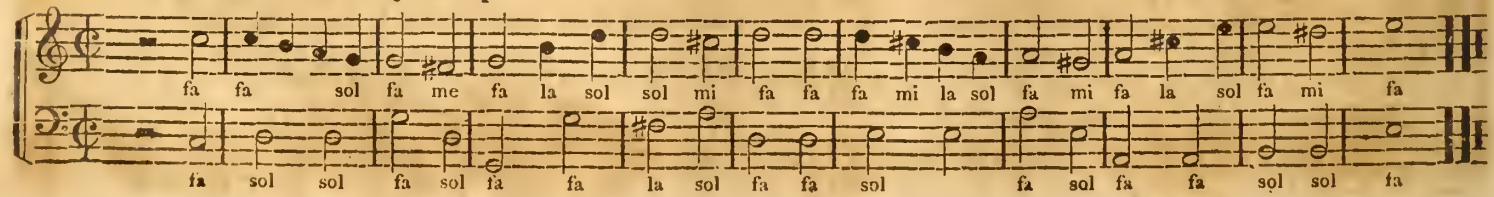
No. 12. Lesson in the Minor Mood.



No. 13. Lesson by Flats, exhibiting the most approved method of modulation by the sol faing system.



No. 14. Lesson by Sharps.



SHIRLAND, S. M. Hy. 93d, 2d Book, Dr. Watts, and 172d Dr. Dwight's selection. Stanley. No. 1.

ALTO.

TENOR.

My God, my life, my love, To thee to thee I call, I can - not live if thou re - move, For thou art all in all.

AIR.

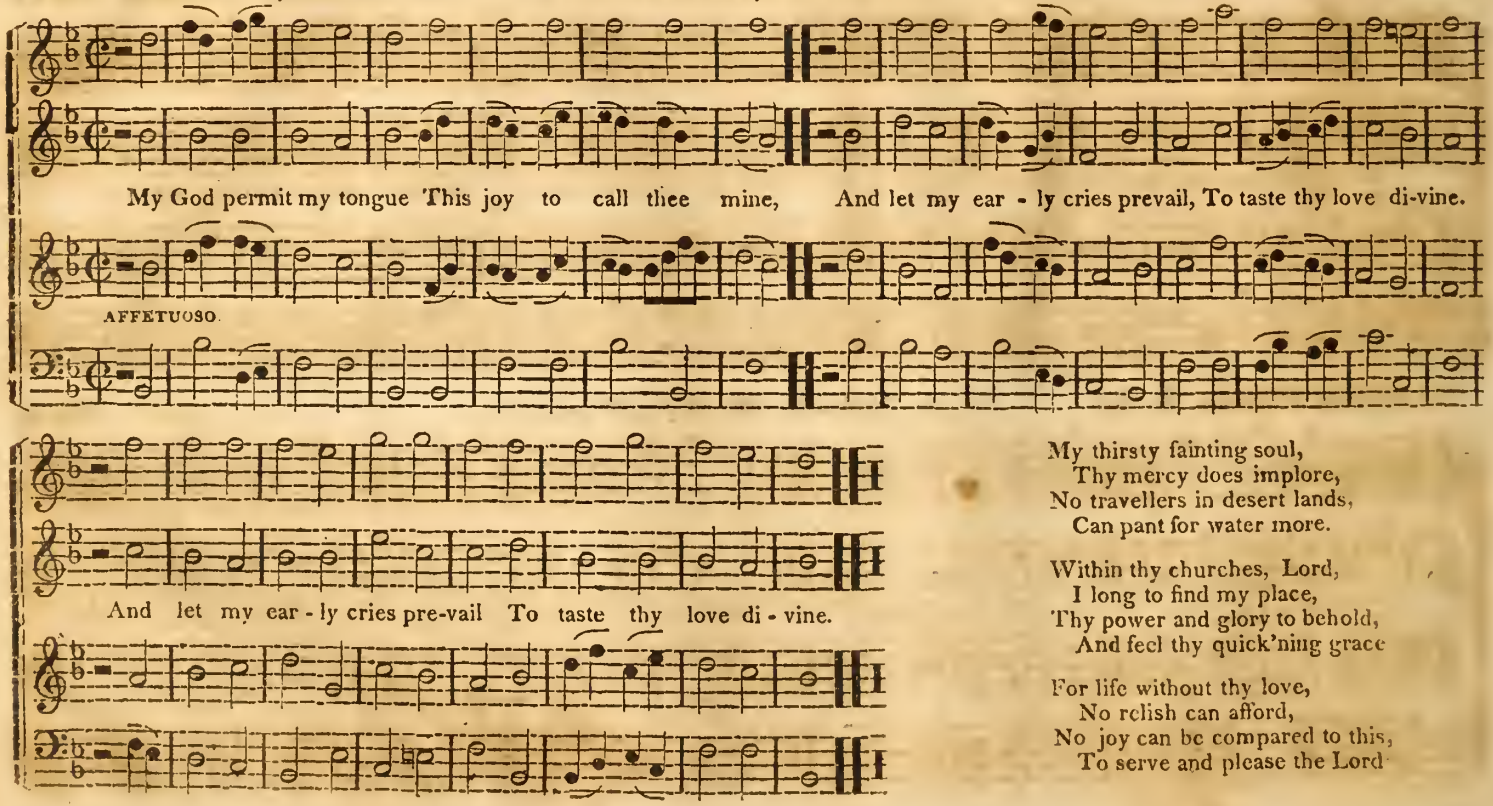
WATCHMAN, S. M. Psalm 148th, Dr. Watts. Leach. No. 2.

Let ev'ry creature join, To praise th'e-ter-nal God. Ye heav'n-ly hosts the song be-gin, And sound his praise a broad

AIR.

CHEERFUL.

No. 3. **DURSLEY, S. M.** Psalm 63, Dr. W. T. Clark.



My thirsty fainting soul,
Thy mercy does implore,
No travellers in desert lands,
Can pant for water more.

Within thy churches, Lord,
I long to find my place,
Thy power and glory to behold,
And feel thy quick'ning grace

For life without thy love,
No relish can afford,
No joy can be compared to this,
To serve and please the Lord

ASHFORD, S. M. Psalm 19th, 2d part, Dr. W. T. Clark. No. 4.

PIA. FORTE.

Behold the morning sun, Begins his glorious way, His beams thro' all the nations run, And life and light convey, And life

AIR. PIA. FORTE.

BOLD.

CAMBERWELL, S. M. Psalm 151, Dwight's selection. No. 5.

Now let our voi - ces join, To form a sa-cred song, Ye pil-grims in Je-ho vah's ways, With musick pass a-long.

AIR.

No. 6. ILFORD, S. M. Hymn 103d, Rippon's selection. T. Rose.

PIA. FOR. TREBLES. PIA.

My soul with joy at-tend, While Je-sus silence breaks, While Je-sus si-lence breaks, No angel's harp such mu sic

AIR. PIA. FOR.

LIVELY.

FOR.

yields,

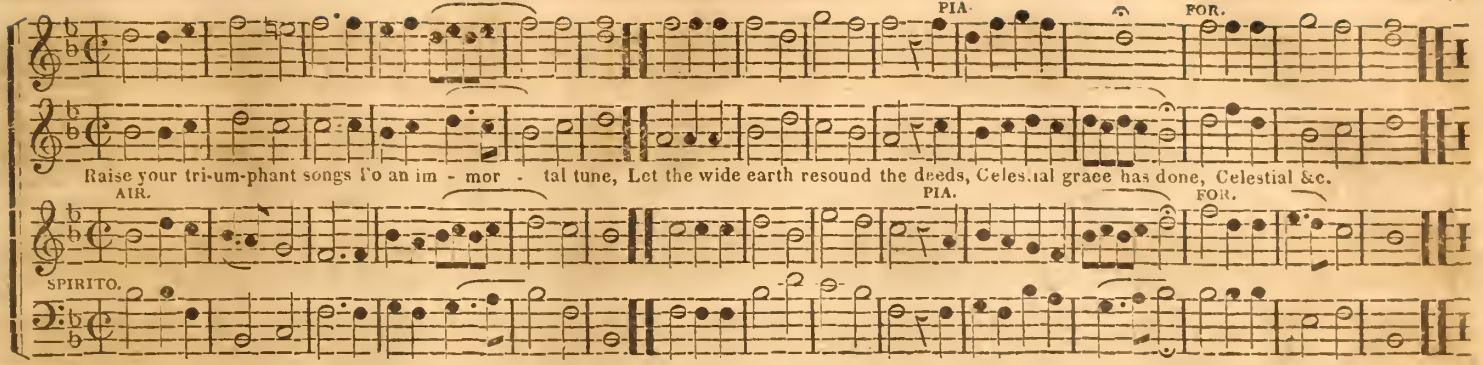
As what my shep-herd speaks, As what my shep-herd speaks.

"I know my sheep," he cries,
"My soul approves them well,
"Vain is the treacherous world's disguise,
"And vain the rage of Hell.

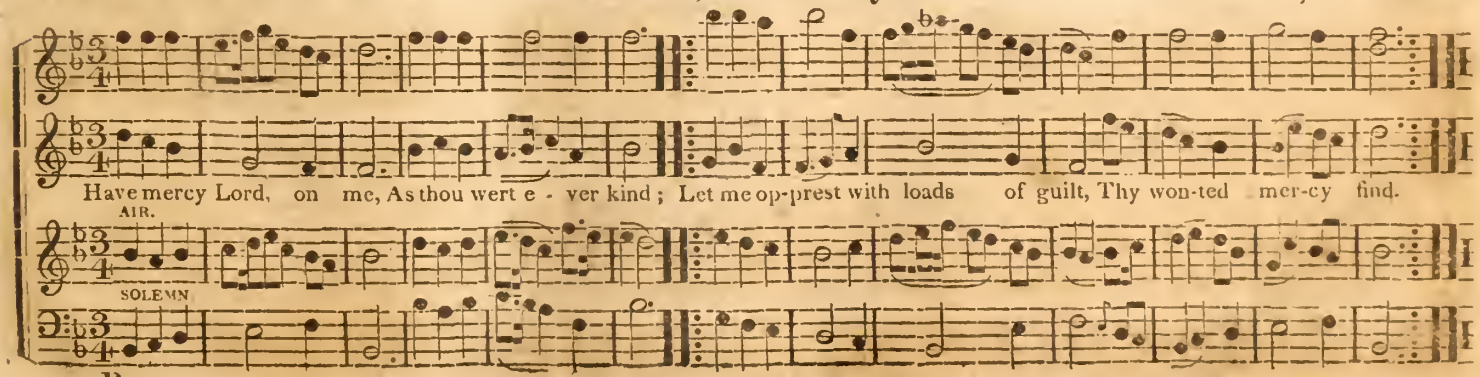
"I freely feed them now
"With tokens of my love,
"But richer pastures I prepare,
"And sweeter streams above."

Enough, my gracious Lord,
Let faith triumphant cry,
My heart can on this promise live,
Can on this promise die.

HANTS, S. M. Hymn 104th, 2d Book, Dr. Watts. No. 7.



ANTICIPATION. S. M. Psalm 51st, Church Prayer Book. Richard Taylor. No. 8.



No. 9. LOWELL, S. M

Hymn 142d, 2d Book, Dr. Watts.

Not all the blood of beasts, On Jew - ish al - - tars slain, Could give the guilty conscience peace, Or wash a -

AIR.

MODERATO

way the sta - - - - - - - in, Or wash a - way the stain.

No. 10. CHARING, S. M. Ps. 95, Dr. W.

Come sound his praise abroad, And hymns of glo - ry sing;

AIR.

SPIRITO.

PIA.

Je - ho - vah is the sov' - reign God, The u - ni - ver - sal king. Je . ho-vah is the sov'reign God, The u - ni - ver - sal king.

PIA. FOR.

OLDFORD, S. M. **Psalm 25th, 1st part.** **No. 11.**

I lift my soul to God, My trust is in his name; Let not my foes that seek my blood, Still tri-umph in my shame.

AIR.

No. 12. MATTHIAS. S. M. Psalm 23d, Dr. Watts. Stanley.

The Lord my shep-herd is, I shall be well sup-plied; Since he is mine and I am his,

AIR.

TENDERLY.

FOR.

What can I want be - side, What can I want be side.

PIA

FOR.

He leads me to the place
Where heav'nly pasture grows,
Where living waters gently pass,
And full salvation flows.

If e'er I go astray,
He doth my soul reclaim,
And guides me in his own right way,
For his most holy name.

While he affords his aid
I cannot yield to fear,
Though I should walk thro' Death's dark shade,
My shepherd's with me there.

CRANBROOK. S. M. Hymn 92d, Dwight's selection, and 111th Rippon's. T. Clark. No. 13.

Heav'n with the e cho shall re-sound

Grace 'tis a char-ming sound, Harmo nious to the ear,

BOLD

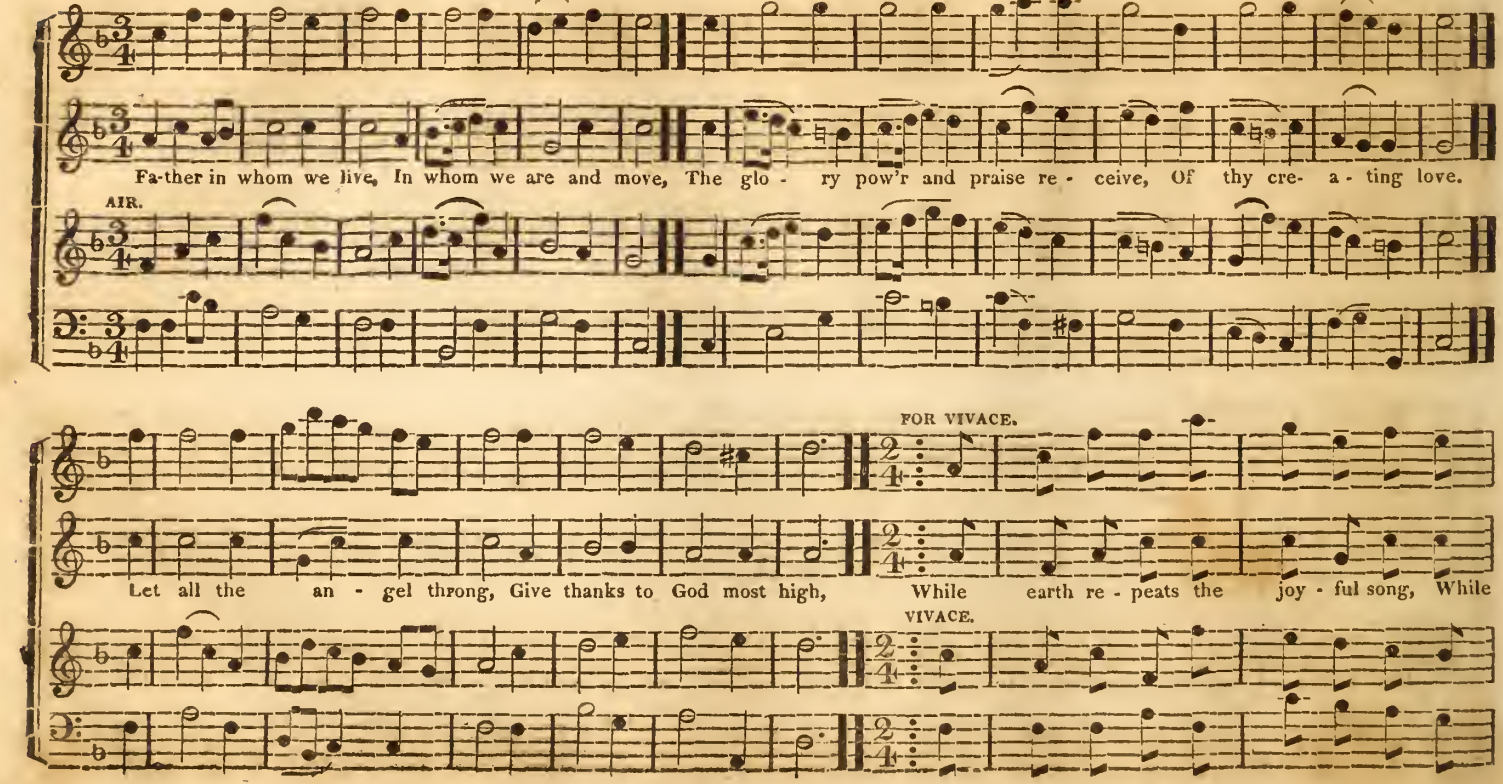
Heav'n with the e- cho shall re-

Heav'n And all the earth shall hear, And all the earth shall hear, And all the earth

sound the e- cho

Heav'n with the e-cho shall re- sound, And all the earth shall hear, And all the earth shall hear, And all the earth shall hear.

No. 14. IRVINE. S. M. D. Hymn 238th, Wesley's collection. T. Clark.



IRVINE—Concluded.

And

earth re-peats the joy-ful song, And e-choes, And e-choes, And e- choes to the sky.

joy-ful song, And e- choes, And e-choes, And e - - choes to the sky.

Incarnate Deity,
Let all the ransom'd race,
Render in thanks their lives to thee,
For thy redeeming grace.

The grace to sinner's shown,
Ye heav'nly choirs proclaim,
And cry, "Salvation to our God,
"Salvation to the Lamb."

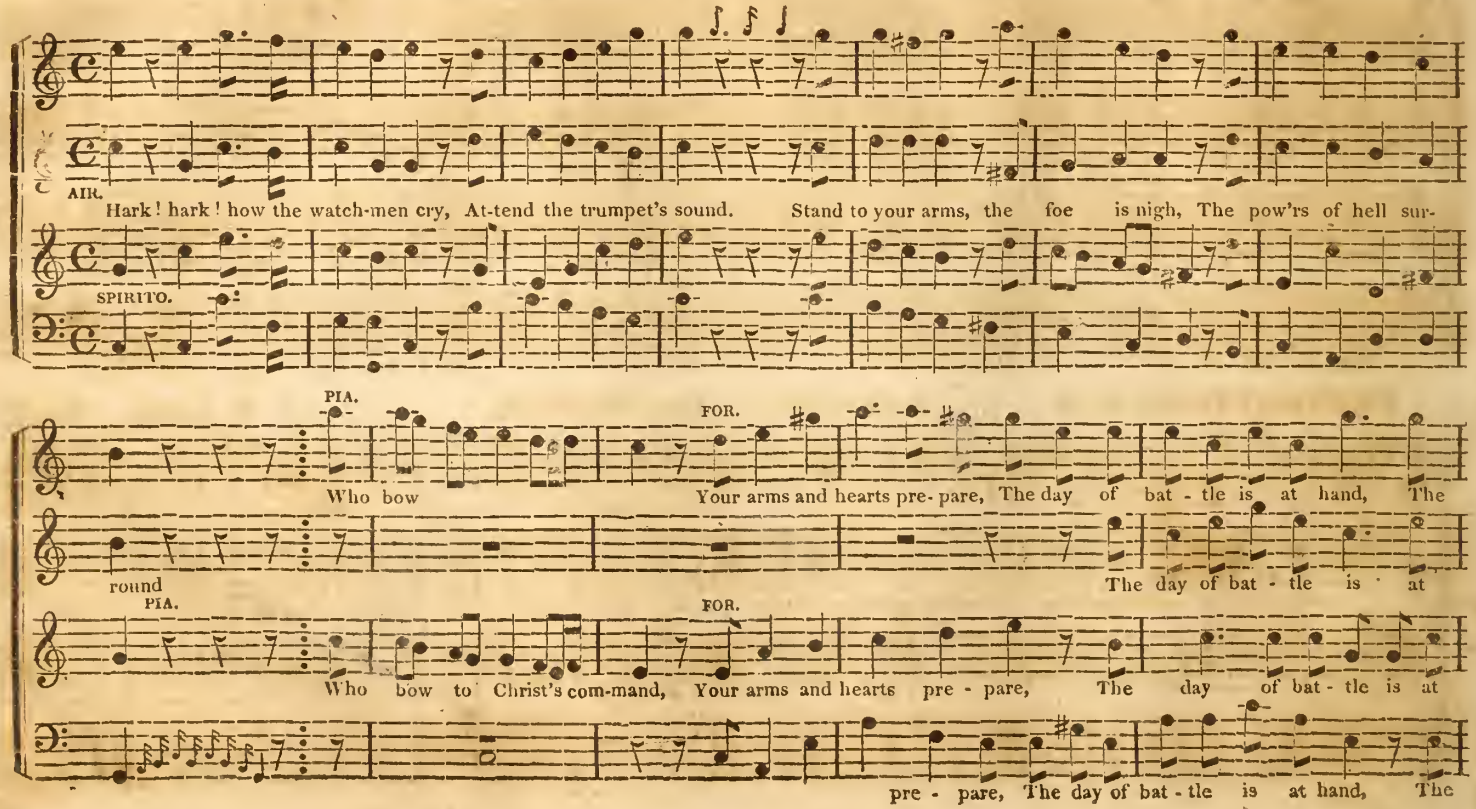
MARGATE. S. M. Psalm 103d, 1st part, Dr. Watts. T. Clark. No. 15.

O bless the Lord my soul, Let all with-in me join, And aid my tongue to bless his name, Whose fa - vours are di - vine,

AIR.

CHEERFUL.

No. 16. STEPNEY. S. M. D. Hy. 226th, Methodist Collection, 1st part. R. Taylor, of Philad.



day of bat - tle is at hand, Go forth Go forth to glo-rious war, Go forth to glo - rious war.

hand, The day of bat - tle is at hand, Go forth to glo-rious war, Go forth

hand, The day of bat - tle is at hand, Go forth to glo-rious war, Go forth to glo - rious war.

day of bat - tle is at hand, Go forth Go forth to glo-rious war, Go forth to glo - rious war.

PENTONVILLE, S. M. **Psalm 103d, 2d Part, Dr. Watts.** **F. Linley. No. 17.**

The Lord the sov'-reign King, Hath fix'd his throne on high, O'er all the heav'n-ly world he rules, And all be-neath the sky.

AIR.

E

No. 18. BRIDSTOW, S. M. Hymn 10th, 1st Book, Dr. Watts.

How beauteous are their feet, Who stand on Zi - on's hill, Who stand on Zi - on's hill. Who bring sal - va-tion

AIR.

Lively but not too fast.

Who bring sal - va-tion on their tongues And words of peace re - veal, And words

on their tongues, And words of peace re - - veal - - - - And words

And words of peace re - veal And words of peace re - veal.

Who bring sal-va - tion on their tongues, And And words of peace re - veal And words

How charming is their voice, How sweet the ti- dings are How sweet the tidings are,

How char-ming is their voice, How sweet How sweet - the ti - dings are.

MEZ. PIA.

How char- ming is their voi - - - - - - - - - - - - - - - - - - ce How sweet the ti - dings are, How sweet

How char- ming is their voice, - - How sweet How sweet

FOR.

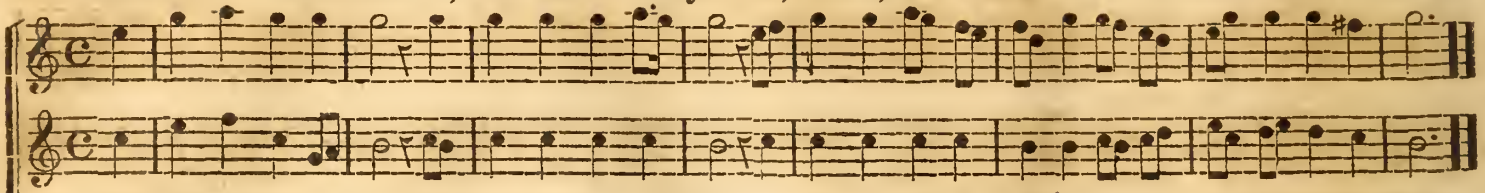
Zi-on be -hold thy Sa - viour King, He reigns and triumphs here, He reigns

FOR. SPIRITO.

Zi - on be - hold thy Sa - viour King, He reigns and tri - umphs here, He reigns

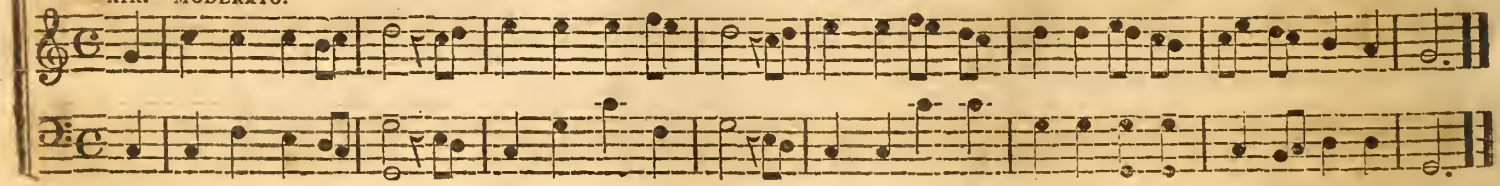
Zi - on be - hold thy Sa-viour King, He reigns and triumphs here, He reigns

No. 19.—20. **LONSDALE, S. M.** Hymn 30, Bk. 2, Dr. Watts. The Air from Corelli.



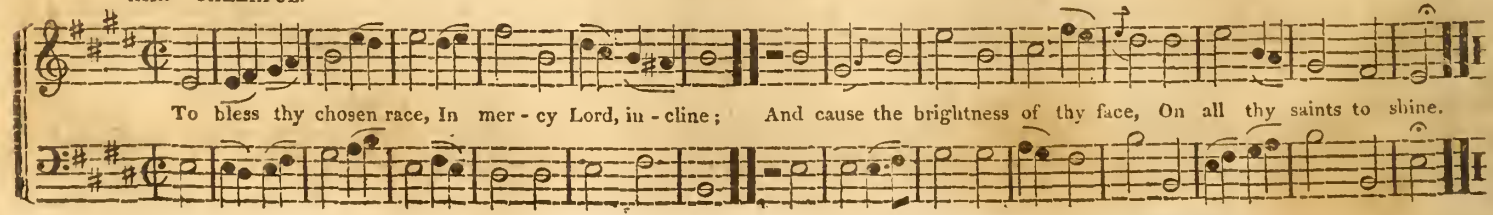
1 Come we that love the Lord, And let our joys be known, Join in a song with sweet accord, And thus surround the throne.
3 *Let those re - fuse to sing, That ne - ver knew our God, But fav'rites of the heav'nly king, May speak their joys a - broad.*
5 This aw - ful God is ours, Our fa - ther and our love, He shall send down his heav'nly pow'rs, To car - ry us a - bove.
7 *Yes, and be - fore we rise, To that im - mor - tal state, The thoughts of such im - mortal bliss, Should constant joys cre - ate.*
9 The hill of Zi - on yields, A thousand sa - cred sweets, Before we reach the heav'nly fields, Or walk the gol - den streets.

AIR. MODERATO.

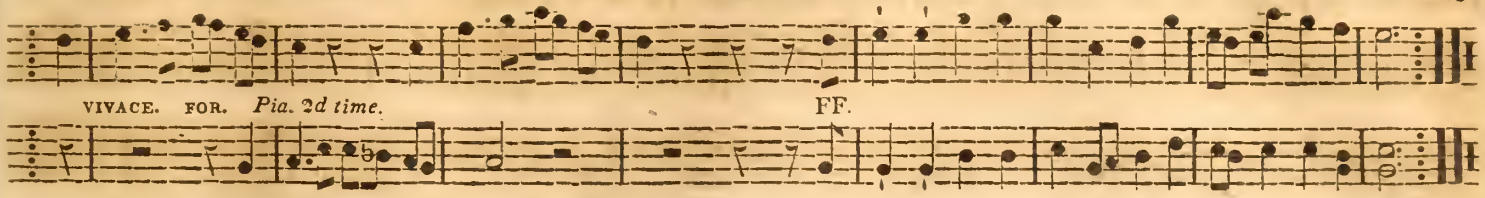


No. 20. **EASTBURN, S. M.** Ps. 67, Church Prayer Book. Harwood.

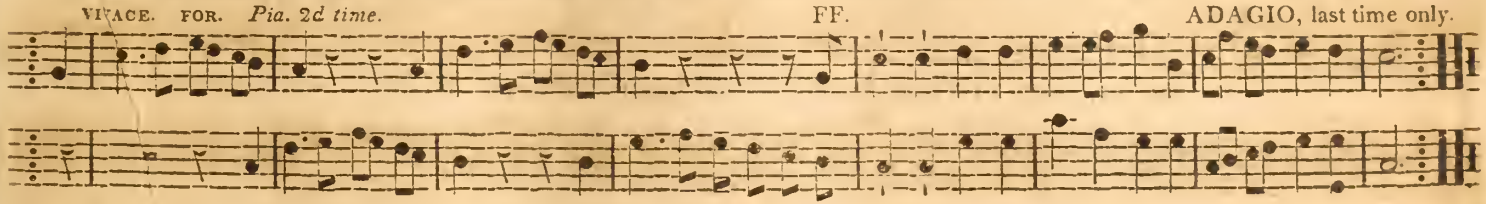
AIR. CHEERFUL.



To bless thy chosen race, In mer - cy Lord, in - cline; And cause the brightness of thy face, On all thy saints to shine.

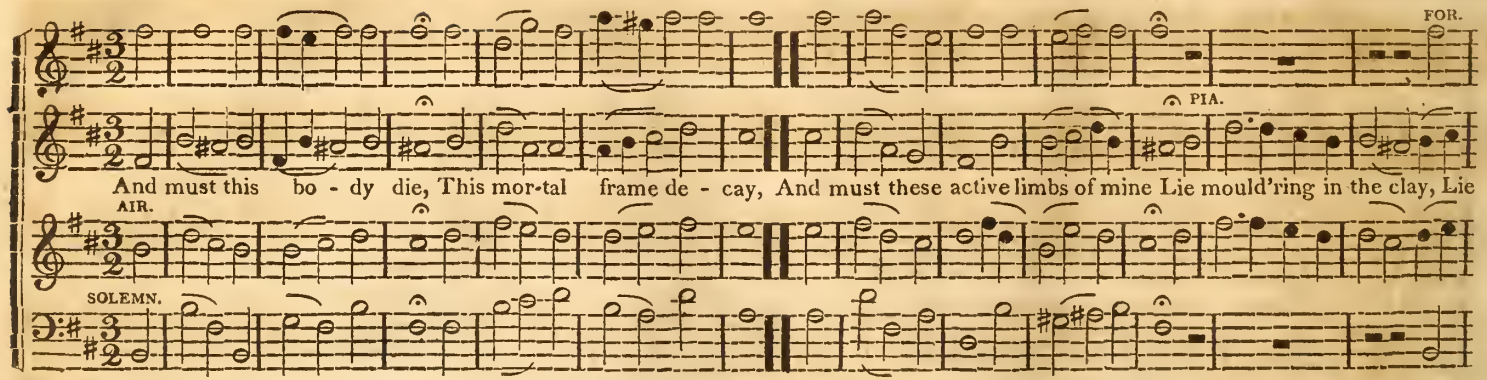


2 The sorrows of the mind, Be banish'd from this place; Re - li - gion ne-ver was design'd To make our pleasures less.
4 *The God that rules on high, And thunders when he please; That rides upon the stormy sky, And ma - nages the seas.*
6 Then we shall see his face, And never ne - ver sin; Then from the rivers of his grace Drink endless pleasures in.
8 *The men of grace have found, Glo - ry be - gun be - low; Celestial fruits on earthly ground, From faith and hope may grow.*
10 Then let our songs a - bound, And ev'ry tear be dry; We're marching thro' Emanuel's ground, To fairer worlds on high.

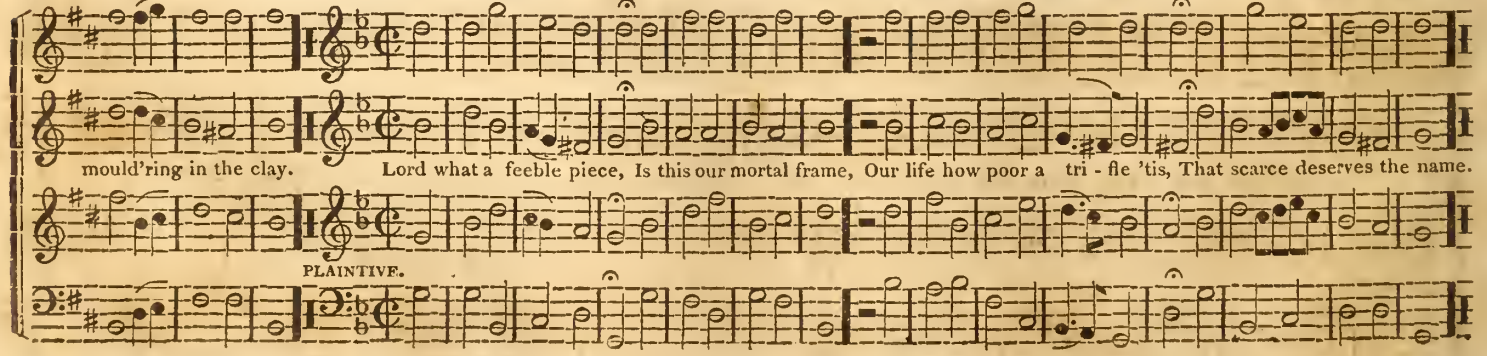


2 The sorrows of the mind, Be banish'd from this place Re-ligion never was design'd To make our pleasures less.
4 *The God that rules on high, And thunders when he please That rides upon the stormy sky, And mana-ges the seas.*
6 Then shall we see his face, And never never sin; Then from the rivers of his grace Drink endless pleasures in.
6 *The men of grace have found Glo - ry be - gun below, Celestial fruits on earthly ground From faith and hope may grow.*
10 Then let our songs abound, And ev'ry tear be dry, We're marching thro' Emanuel's ground To fairer worlds on high

No. 20. TILBURY, S. M. Hymn 110th, 1st Book, Dr. W. and 253d, Dr. R. Sel. Rev. J. Eagleton.



No. 21. EGYPT, S. M. Psalm 90th, Dr, Watts. Leach.



ORMOND, S. M. Hymn 142d, 2d Part, Dr. Watts. M. Cooke. No. 22.

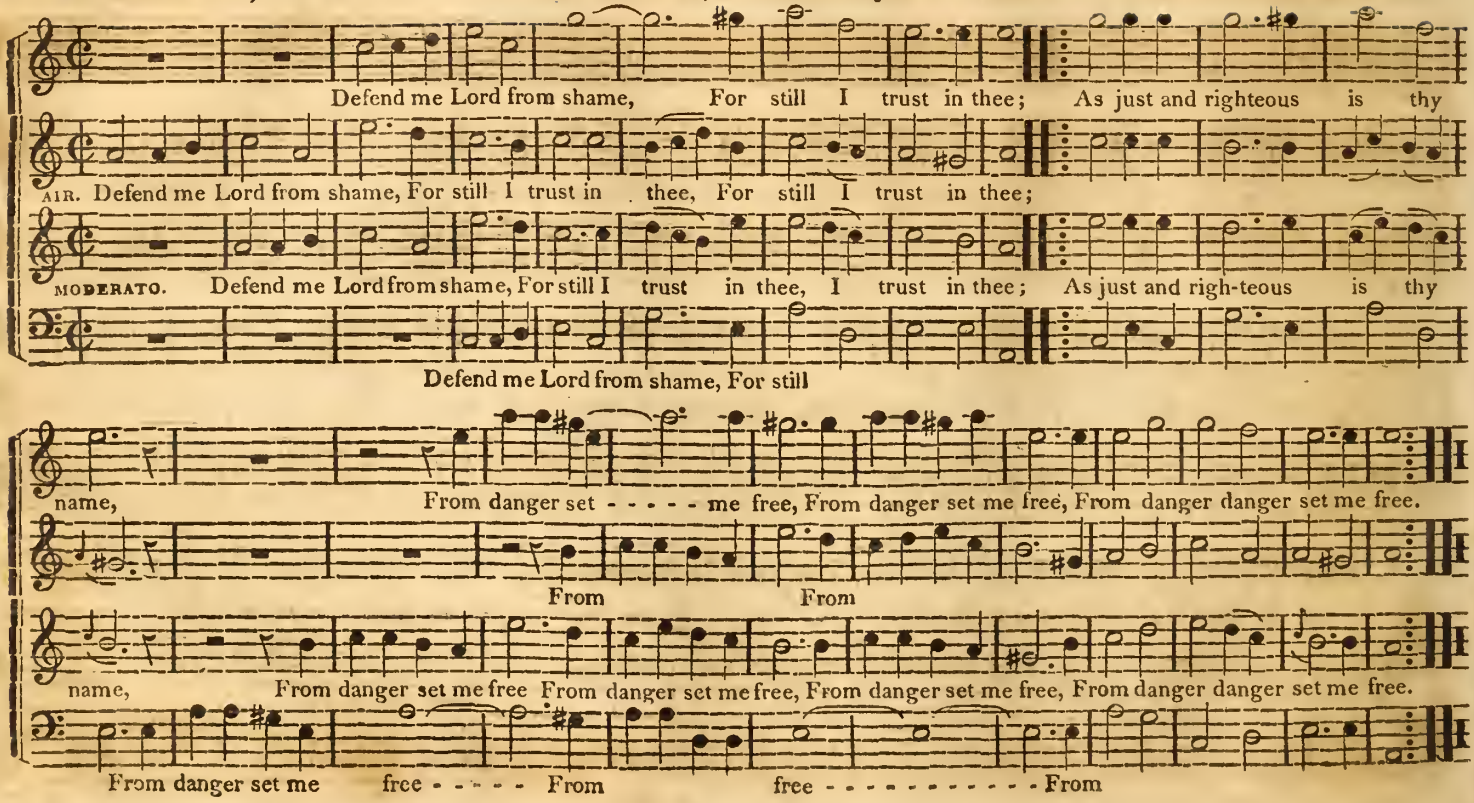
Like sheep we went a - stray, And broke the fold of God, Each wand'ring in a diff'r-ent way, But all the downward road.

PLAINTIVE.

USTICK, S. M. Hymn 88th, Rippon's Selection. W. Cole. No. 23.

My sor - rows like a flood, Im-pa-tient of re straint, In - to thy bo-som, O my God, Pour out a long com - plaint.

No. 24. WIGAN, S. M. Psalm 31st, Church Prayer Book.



AYLESBURY, or WIRKSWORTH, S. M. Psalm 32d, Dr. Watts. Chetham. No. 25.

AIR MODERATO.

O bles - sed souls are they, Whose sins are co-ver'd o'er; Di - vine - ly blest, to whom the Lord, Im - putes their guilt no more.

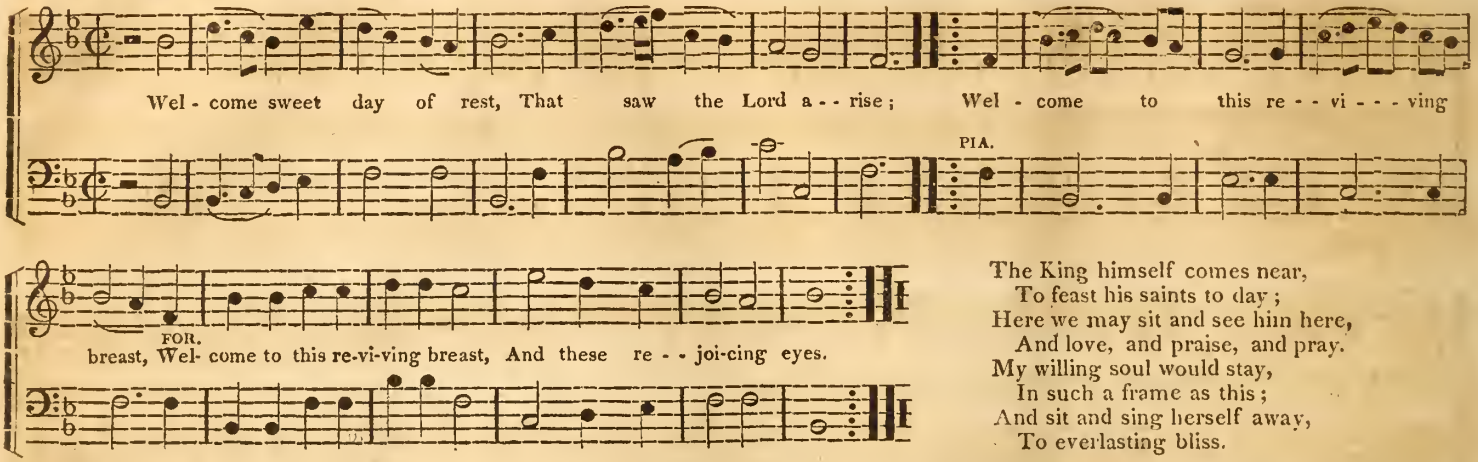
LITTLE MARLBOROUGH, S. M. Psalm 25, Church Prayer Book. Williams. No. 26.

To God in whom I trust, I lift my heart and voice; O let me not be put to shame, Nor let my foes re - joice,

SUTTON, S. M. Psalm 73d, Dr. Watts. No. 27.

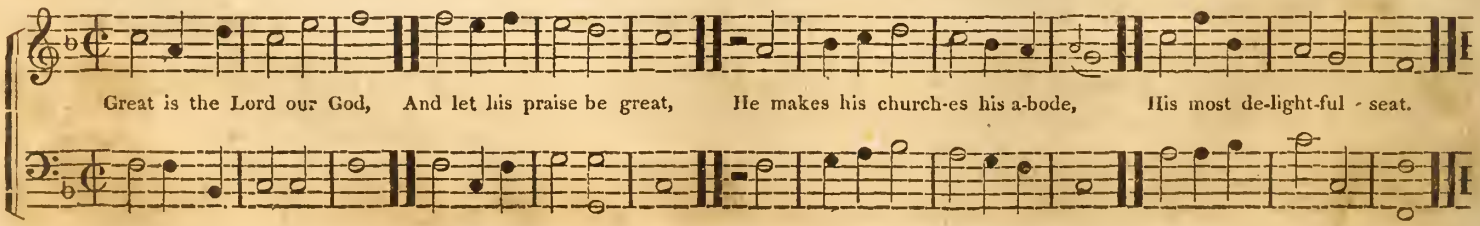
Sure there's a right-eous God, Nor is re - li - gion vain; Tho' men of vice may boast a - loud, And men of grace com - plain.

No. 28. BALTIMORE, S. M. (without the fugue.) J. Cole.



The King himself comes near,
To feast his saints to day;
Here we may sit and see him here,
And love, and praise, and pray.
My willing soul would stay,
In such a frame as this;
And sit and sing herself away,
To everlasting bliss.

No. 29. DOVER, or DURHAM, S. M. Psalm 48, 1st part, Dr. Watts. A. Williams.



FALCON-STREET, or SILVER-STREET, S. M. Ps. 95th, Dr. Watts. Is. Smith. No. 30.

AIR. VIGOROSO.

Come sound his praise abroad, And hymns of glo - ry sing; Je - ho - vah is the sov'reign God, The u - ni - ver-sal King.

CODA.

PIA. FOR. PIA. FOR SLOW.

Praise ye the Lord, Halle-lujah, Praise ye the Lord, Hal - le - lu - jah, :‖: :‖: Halle - lu - jah Praise ye the Lord.

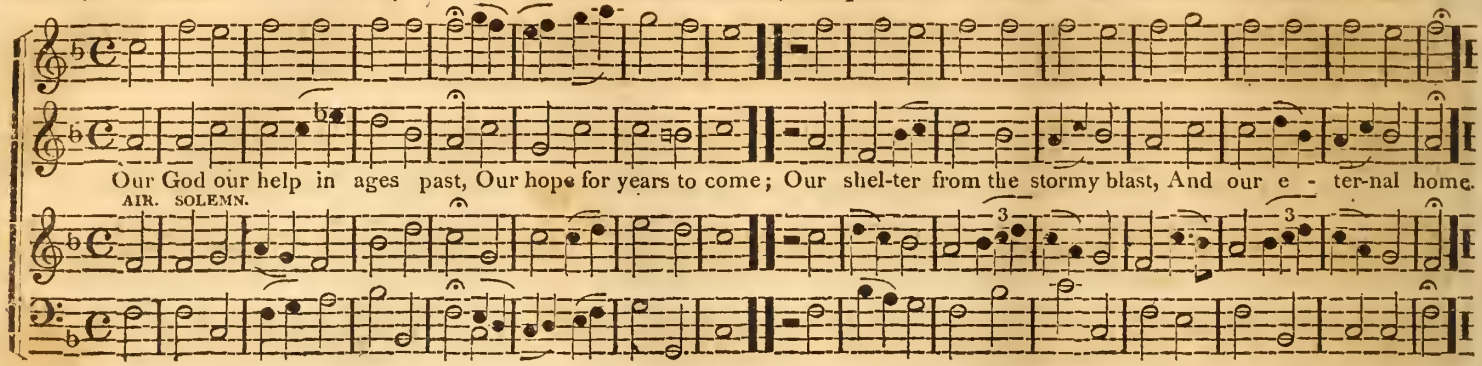
UNIS. . . . . UNIS. . . . . .

ST. THOMAS'S, S. M. Psalm 48th, 2nd part, Dr. Watts. A. Willlams. No. 31.

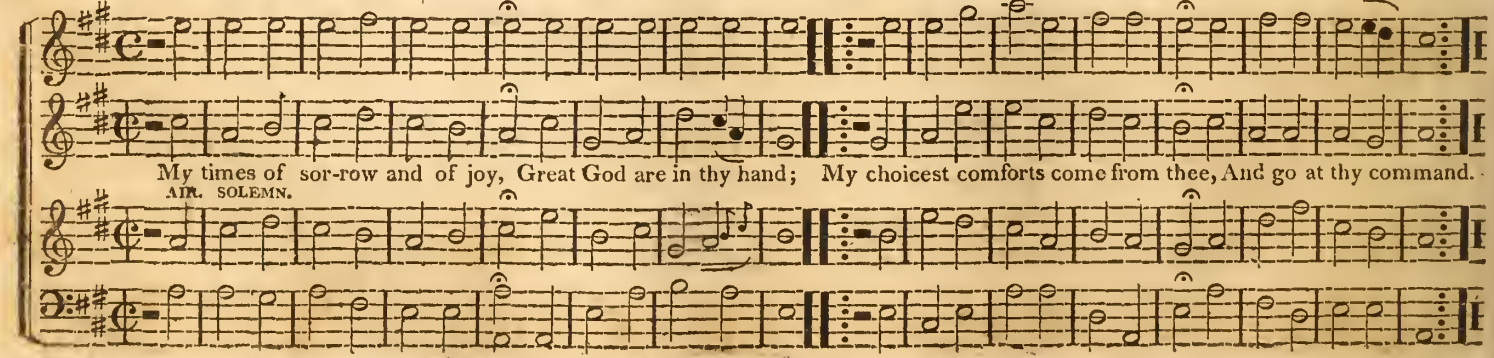
AIR. CHEERFUL.

Far as thy name is known, The world declares thy praise; Thy saints O Lord, before thy throne, Their songs of honor raise.

No. 37. PHILADELPHIA, C. M. Psalm 99, 1st part, Dr. Watts.



No. 38. RESIGNATION, C. M. Hy. 276, Dr. Rippon's selection, and 5th Hy. 1st Bk. Dr. W. T. Clark.



ROMNEY, C. M. 144th Psalm, 1st part. Shoel. No. 39.

For e-ver bles - sed be the Lord, My Saviour and my shield, He sends his spirit with his word, To arm me for the field.

AIR. BOLD.

STONELEY, C. M. Psalm 119, Part 9th, Dr. Watts. No. 40.

Thy mercies fill the earth, O Lord, How good thy works appear; Open mine eyes to read thy word, And see thy won-ders there.

AIR. MAESTOSO

No. 41. **STEPHENS, C. M.** Psalm 23d. Rev. Wm. Jones.

My shepherd will supply my need, Je - ho-vah is his name ; In pastures fresh he makes me feed Be - side the liv ing stream.

AIR.

No. 42. **COVENTRY, C. M.** Psalm 24th. Cuzens.

The earth for ev - er is the Lord's, With Adam's num'rous race, He rais'd the arches o'er the flood, And built it on the seas.

AIR. MAESTOSO.

MEHETABEL, C M. Hymn 12, Book 2d, Dr. Watts. Leach. No. 43.

The true Mes-si-ah now appears, The types are all withdrawn, So fly the shadows and the stars, Be - - fore the ri - sing sun.

AIR. CHEERFUL.

HOWARD'S, C. M. Psalm 9, Part 2d, Dr. Watts. Mrs. Cuthbert. No. 44.

Tho' saints to sore dis - tress are brought, And wait and long complain; Their cries shall not be still forgot, Nor shall their hopes be vain.

AIR AFFETTUOSO. PIA. FOR.

No. 45. AXBRIDGE, C. M. Hy. 144, 1st Book, Dr. Watts, and 96th Dwight's selection. T. Clark.

Why should the children of a king, Go mourn-ing all their days; Great com-fort - er de - scend and bring, Some to - kens

AIR. AFFETUOSO.

FOR.

of thy grace, Some to - kens of thy grace.

No. 46. BRIXTON, C. M. Hy. 26, 1st Bk. Dr. Watts.

Bless'd be the e - ver - last-ing God, The Fa - ther of our Lord,

AIR. CHEERFUL.

BRIXTON—Concluded. G. Davis. Nos. 46—47.

FOR.

Be his a - bound - ing mer - cy prais'd, His ma - jes - ty a - dor'd, His ma - jes - ty a - dor'd.

PIA. PIA.

WARWICK, C. M. Hymn 166, 2d Book, Dr. Watts. Stanley. No. 47.

How shall I praise th'e-ter-nal God, That in - fi - nite unknown; Who can as-cend his high a-bode, Or ven-ture near his throne.

AIR. AFFETUOSO. PIA. FOR

No. 48. CARR'S LANE, C. M. Hymn 138, 1st Book, Dr. Watts. Stanley.

Firm as the earth thy gos - pel stands, My Lord, my hope, my trust, If I am found in Je-sus' arms, My soul can ne'er be

AIR, CHEERFUL. PIA.

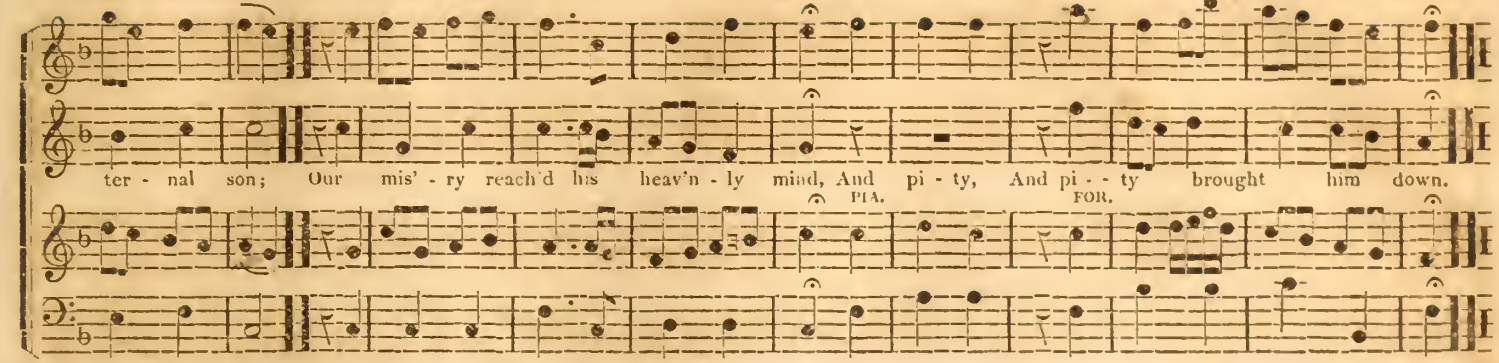
FOR.

lost, My soul can ne'er be lost.

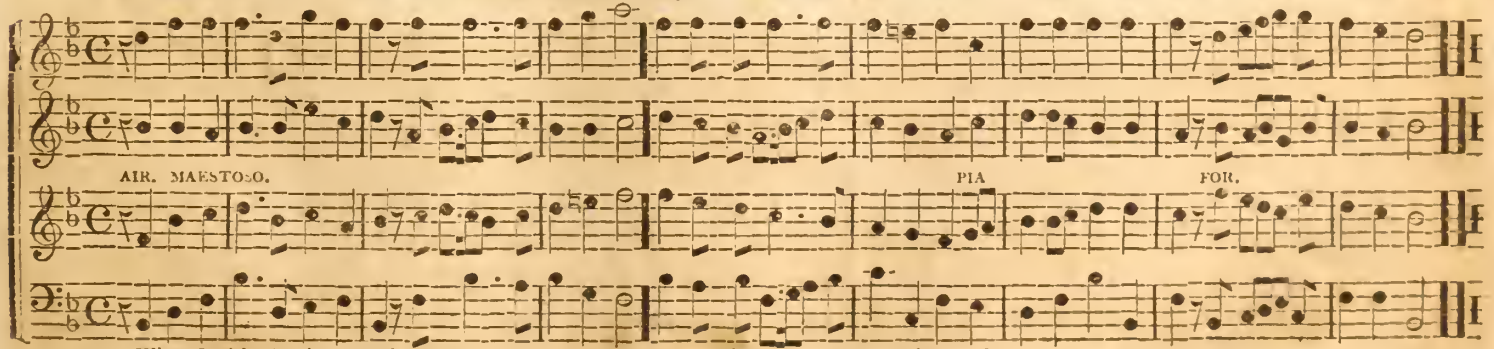
No. 49. CONDESCENTION, C. M, Hy. 4. 3d Bk. Dr. W.

How con - de - scend - ing and how kind, Was God's e -

AIR. AFFETUOSO.



HOLME, C. M. Psalm 139, 2nd part. T. Clark. No. 50.



No. 51. PICKERING, C. M. T. Clark.

How sweet the name of Je - sus sounds, In a be - liev - er's ears; It soothes his sor- rows, heals his wounds, And

AIR. AFFETUOSO. PIA. FOR.

ORG. VOC.

drives away his fears, And drives a - way his fears.

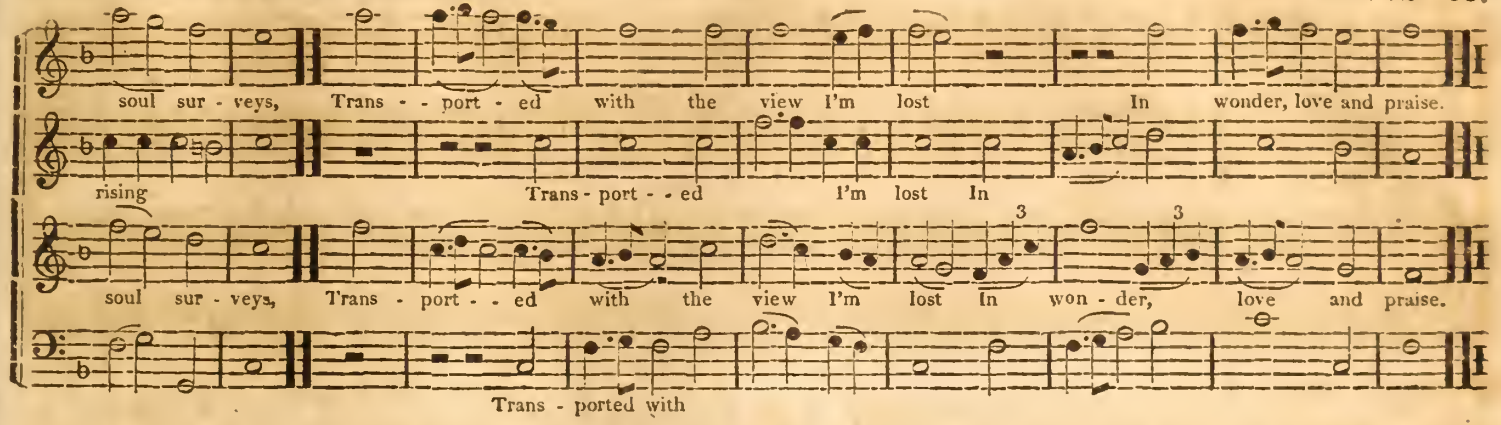
No. 52. GENEVA, C. M. Hy. 170, Meth. col. J. Cole.

When all thy mercies, O my God, My ri-sing

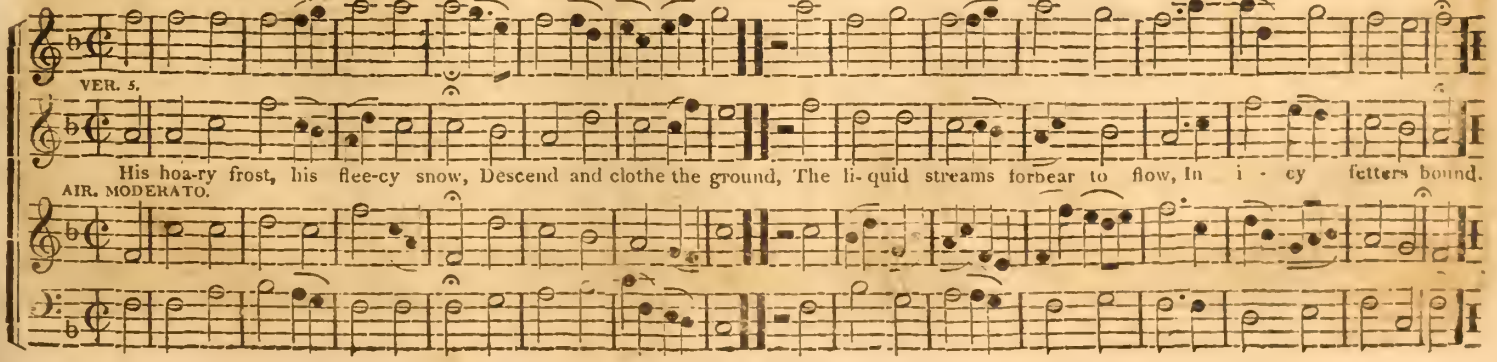
AIR. MEZZA VOICE. When all My

When all thy mer - cies, O my God, My ri-sing

When all



WINTER, or STAUGHTON, C. M. Psalm 147th. Dr. Watts. Read. No 53.



No. 54. SWANWICK, C. M. Hymn 53d, Book 2d, Dr. Watts. Lucas.

TREBLES

Lord what a wretch-ed land is this, That yields us no sup - ply; No cheer - ing fruits, no whole-some trees, Nor streams of

AIR. AFFETUOSO. PIA. FOR.

li-ving joy, Nor streams of li - ving joy.

No. 55. DAMASCUS, C. M. Psalm 98th, 2d Part.

Joy to the world, the Lord, is come, Let earth re-ceive her King;

Let ev' - ry heart pre - pare him room, And heav'n and na - ture sing, And heav'n and na - ture sing.

PIA. FOR.

ARUNDEL, C. M. Psalm 89, Part 3d, Dr. Watts. No. 56.

Blest are the souls that hear and know, The gos - pel's joy-ful sound, Peace shall attend the path they go, And light their steps sur-round.

AIR. SPIRITO. PIA. FOR.

No. 57—58. HADLEY, C. M. Psalm 145, 2d Part, Dr. Watts. T. Clark.

Sweet is the mem'-ry of thy grace, My God my heav'n-ly King; Let age to age thy right-eous ness, In

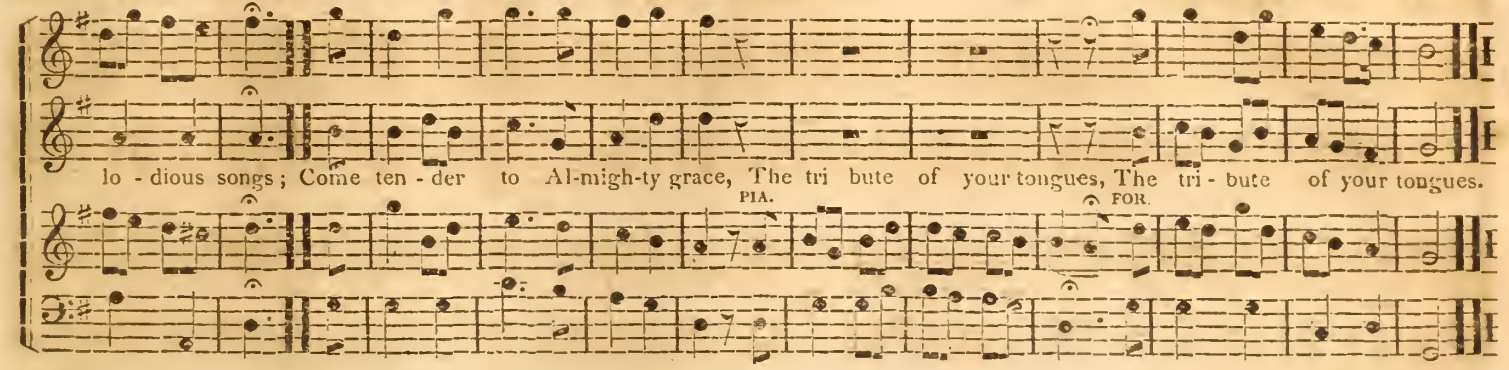
AIR. VIGOROSO. PIA.

sounds of glo-ry sing, In sounds of glo-ry sing.

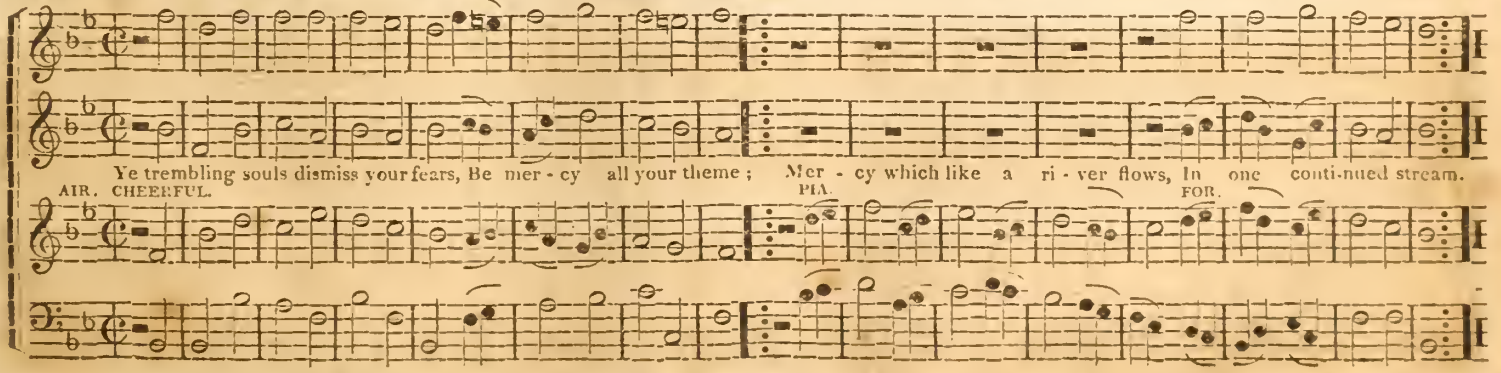
No. 58. ST. ALBANS, C. M Hy. 103d, 2d Bk.

Come happy souls approach your God, With new me-

AIR. CHEERFUL.



PENNSYLVANIA, C. M. Hymn 288th, Rippon's Selection, and 260th, Evang. Lutheran. No. 59.



No. 60. BROOMSGROVE, C. M. Psalm 71, 2d Part.

My Saviour, my Al - migh-ty friend, When I be - gin thy praise; Where will the growing num-bers end, The num-bers

AIR. PIA. SPIRITO.

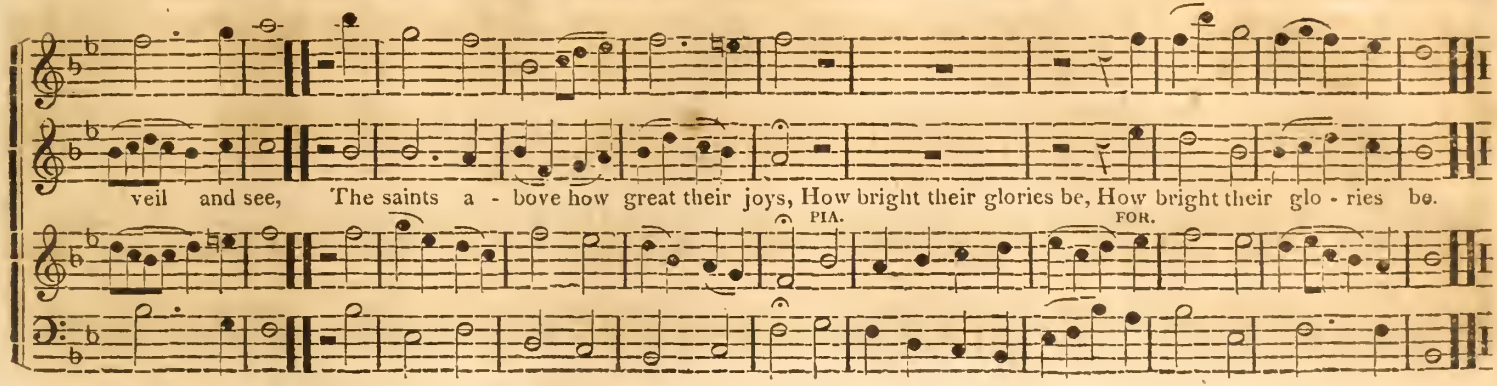
of thy grace, The num - bers of thy grace.

FOR.

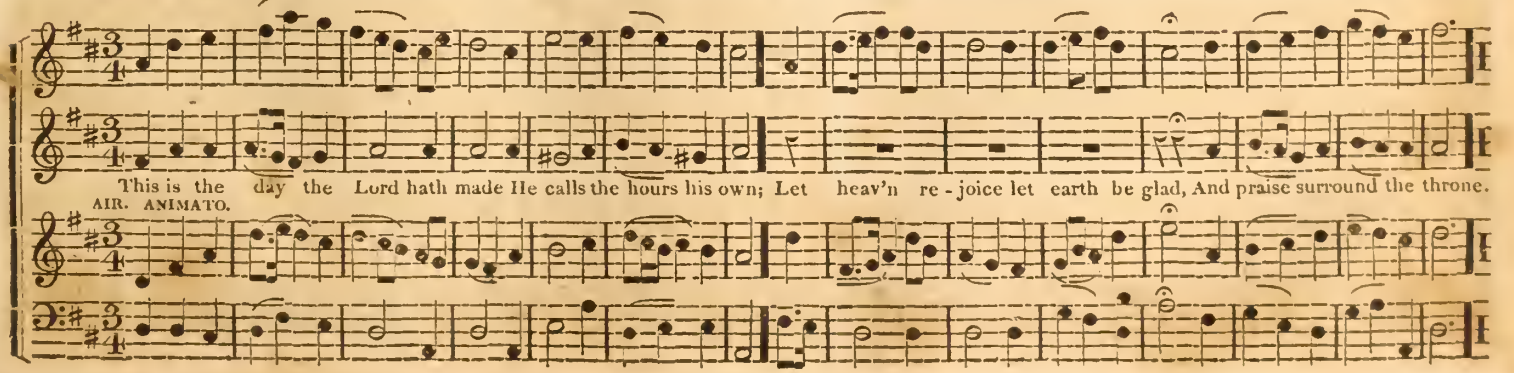
No. 61. MOUNT PLEASANT, C. M. Hy. 140, 2d Bk.

Give me the wings of faith to rise, With - in the

AIR. LIVELY.



BRAINTREE, or SUNDAY, C. M. Psalm 118th, Dr. Watts. No. 62.



No. 63. DEVIZES, C. M.

Psalm 122nd, Dr. Watts.

Is. Tucker.

How did my heart re - joice to hear, My friends de - vout - ly say, "In Zi - on let us all ap - pe - - - ar And

AIR. ANIMATO. PIA.

FOR.

keep the so - lemn day," And keep the so - lemn day.

PIA. FOR.

No. 64. CAMBRIDGE, C. M.

The Sa - viour calls let ev' - ry ear,

AIR. BOLD.

CAMBRIDGE—Concluded. Hymn 120, Rippon's selection. Dr. Randal. No. 64—65.

At-tend the heav'nly sound, Ye doubting souls dis-miss your fears. Hope smiles reviving round Hope smiles, &c.

Hope smiles re-viv ing round.

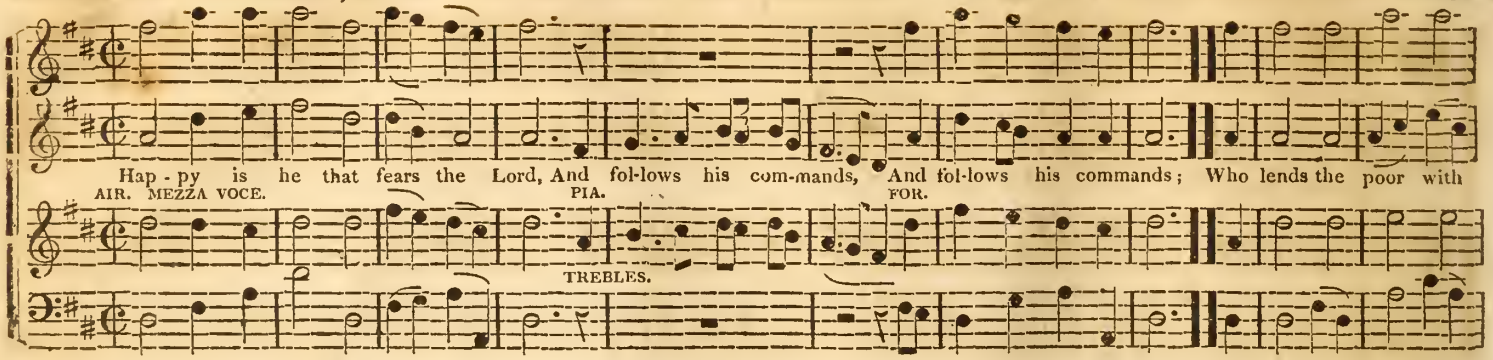
BRIDPORT, C. M. Hymn 140, Evl. Luth selection. Cuzens. No. 65.

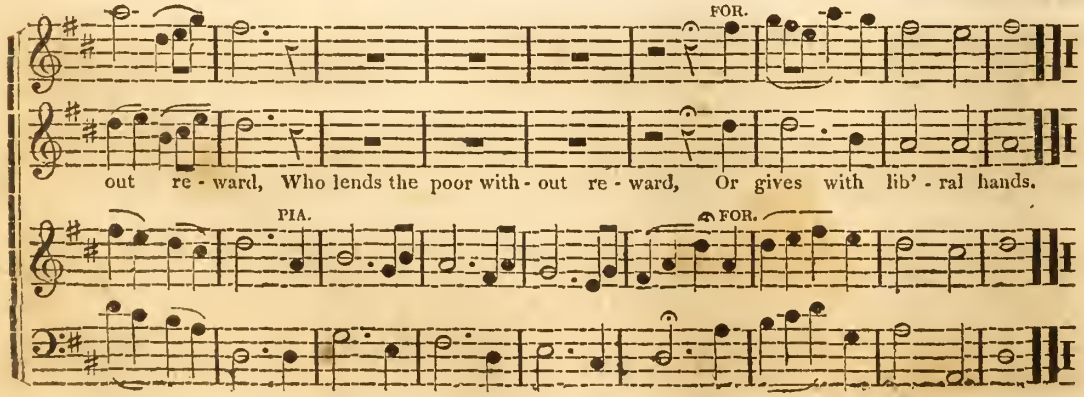
PIA. FOR.

Come let us lift our voi-ces high, High as our joys a - rise; And join the songs a - bove the sky; Where pleasure never dies.

AIR. SPIRITO. PIA. FOR.

No. 66. PIETY, C. M. Psalm 112th. T. Clark

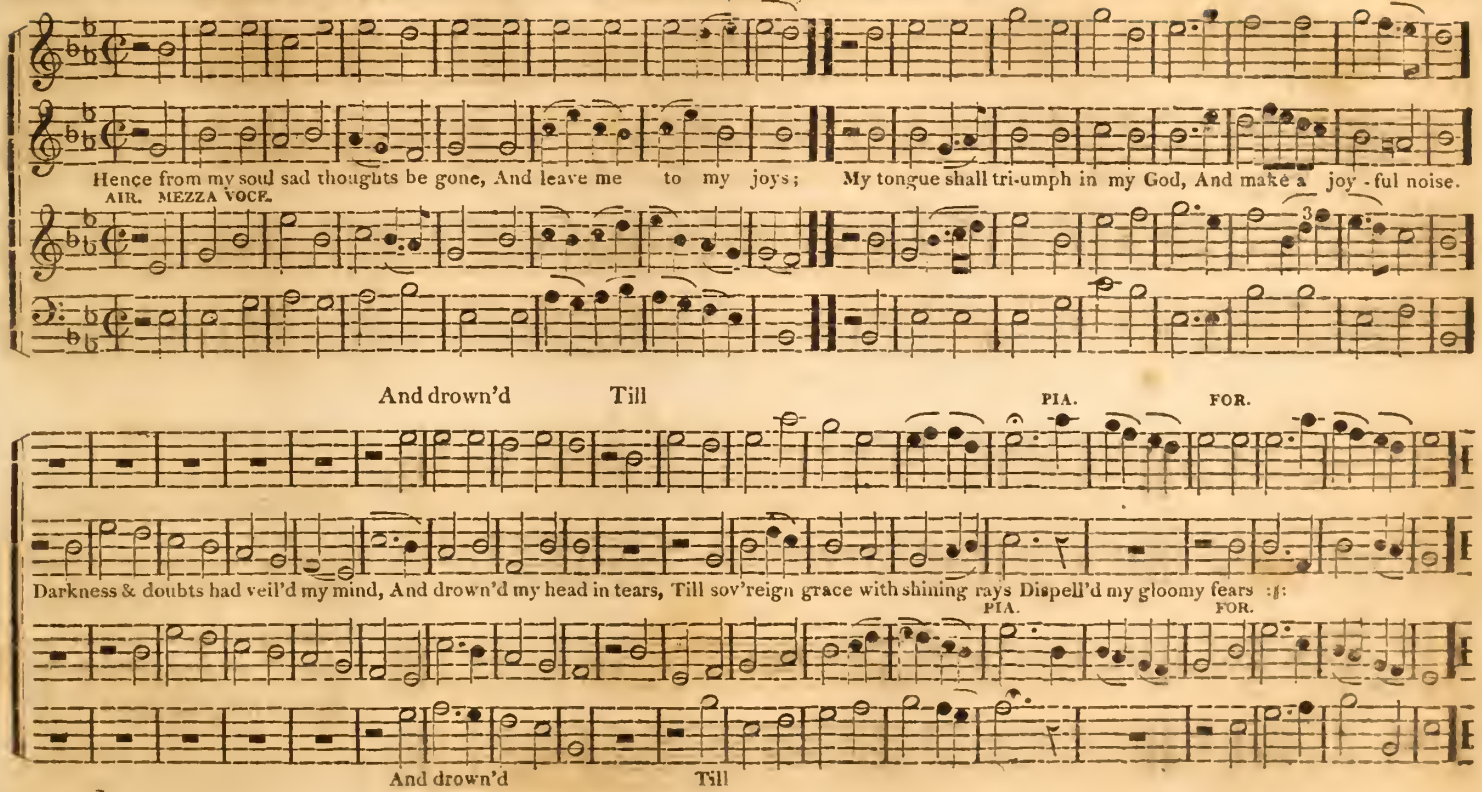




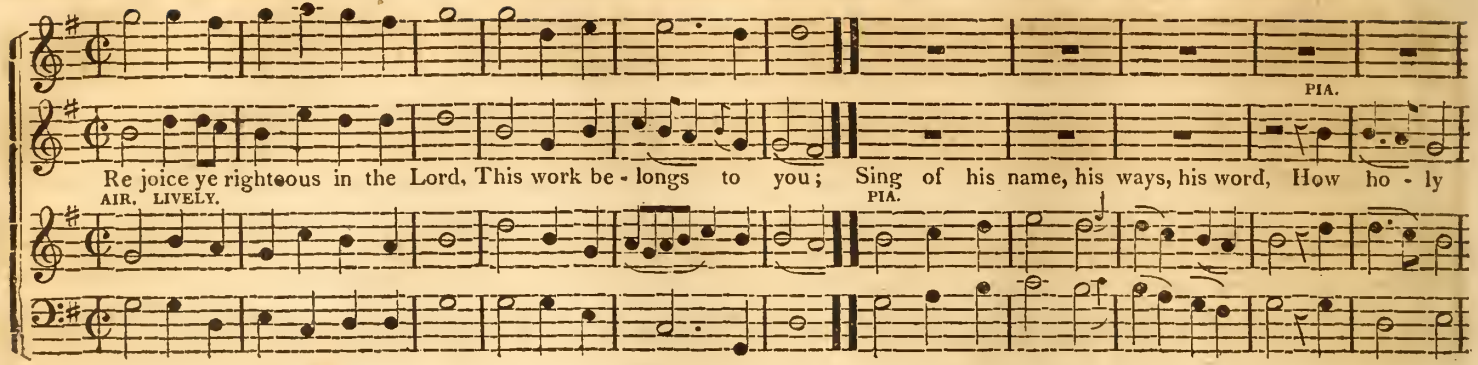
As pity dwells within his breast,
To all the sons of need;
So God shall answer his request.
With blessings on his seed,

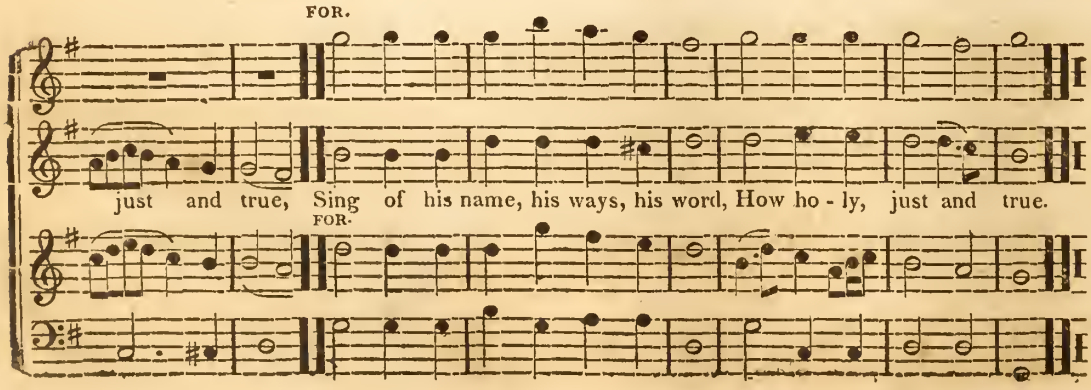
No evil tidings shall surprise,
His well established mind;
His soul to God, his refuge, flies,
And leaves his fears behind.

His works of piety and love,
Remain before the Lord;
Honor on earth, and joys above,
Shall be his sure reward,


Hence from my soul sad thoughts be gone, And leave me to my joys; My tongue shall tri-umph in my God, And make a joy-ful noise.
AIR. MEZZA VOCE.
And drown'd Till
PIA.
FOR.
Darkness & doubts had veil'd my mind, And drown'd my head in tears, Till sov'reign grace with shining rays Dispell'd my gloomy fears :||:
PIA.
FOR.
And drown'd Till

No. 68. SUFFOLK, C. M. Psalm 33, Dr. Watts, and Hymn 121, Rippon's selection.

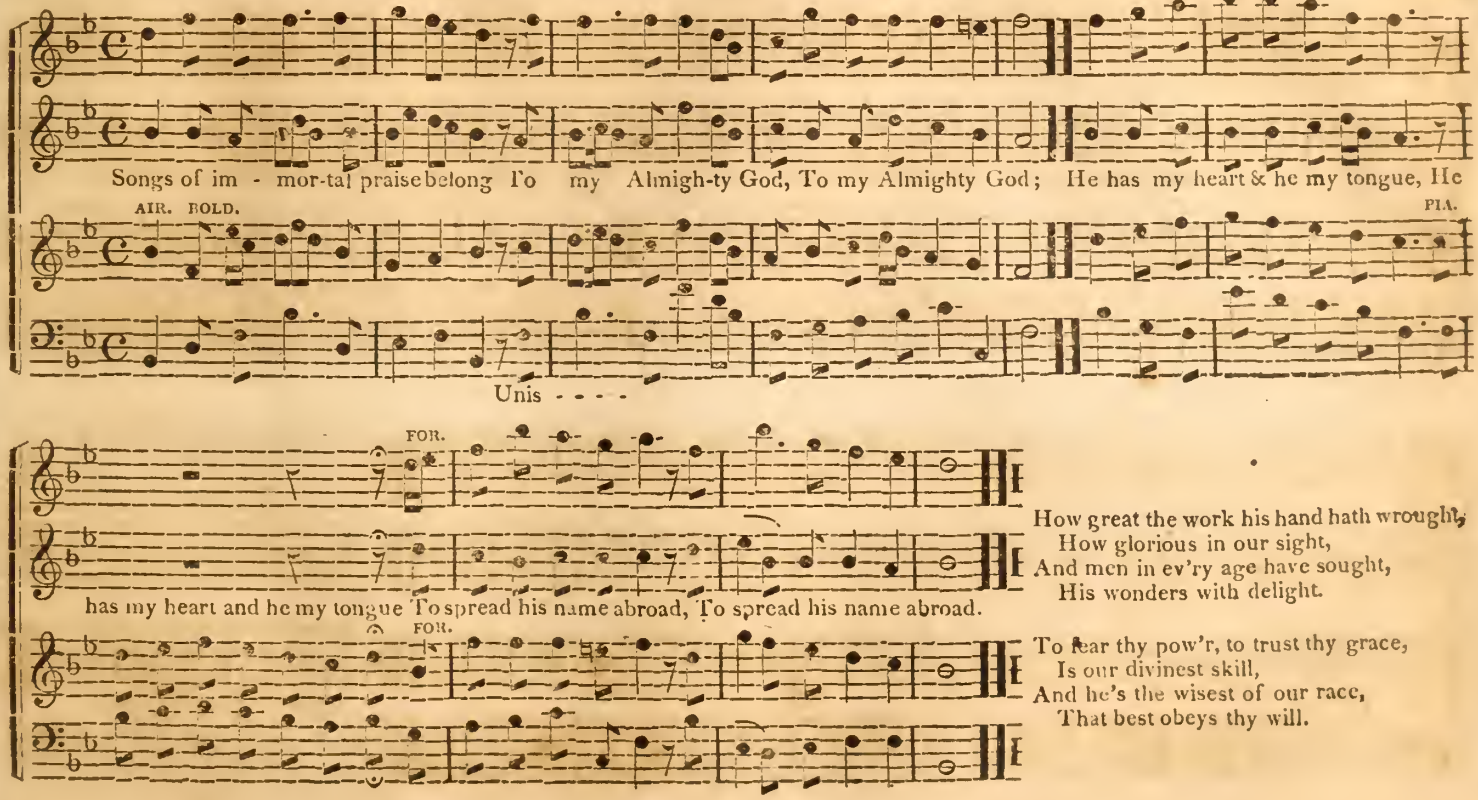




His mercy and his righteousness,
Let heav'n and earth proclaim;
His works of nature and of grace
Reveal his wond'rous name.

He scorns the angry nations' rage,
And breaks their vain designs;
His council stands thro' ev'ry age,
And in full glory shines.

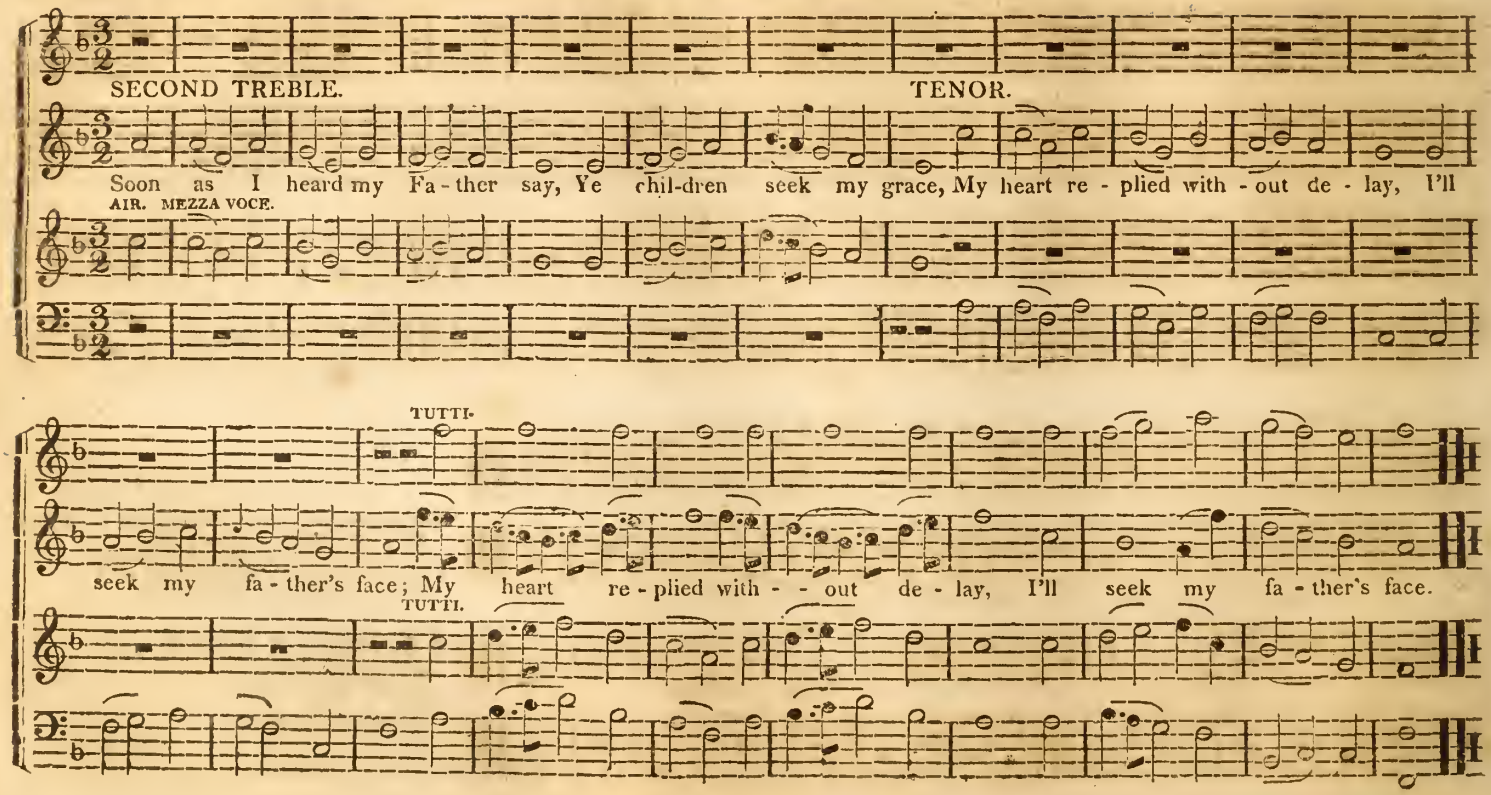
WALDGRAVE, C. M. Psalm 111, 1st Part, Dr. Watts. Jarman. No. 69.



How great the work his hand hath wrought,
How glorious in our sight,
And men in ev'ry age have sought,
His wonders with delight.

To fear thy pow'r, to trust thy grace,
Is our divinest skill,
And he's the wisest of our race,
That best obeys thy will.

No. 70. **MILTON, C. M.** Psalm 27th, 2nd Part, Dr. Watts. Dr. Arnold.



REVELATION, C. M. Hy. 18, 1st Book, Dr. Watts, and 258 Dwight's selection. Stanley. No. 71.

PIA.

Hear what the voice from heav'n proclaims, For all the pi - ous dead, For all the pi - ous dead; Sweet is the sa - vor of their names, And

AIR. SOLEMN.

PIA.

FOR.

soft their sleeping bed, And soft And soft And soft their sleep-ing bed.

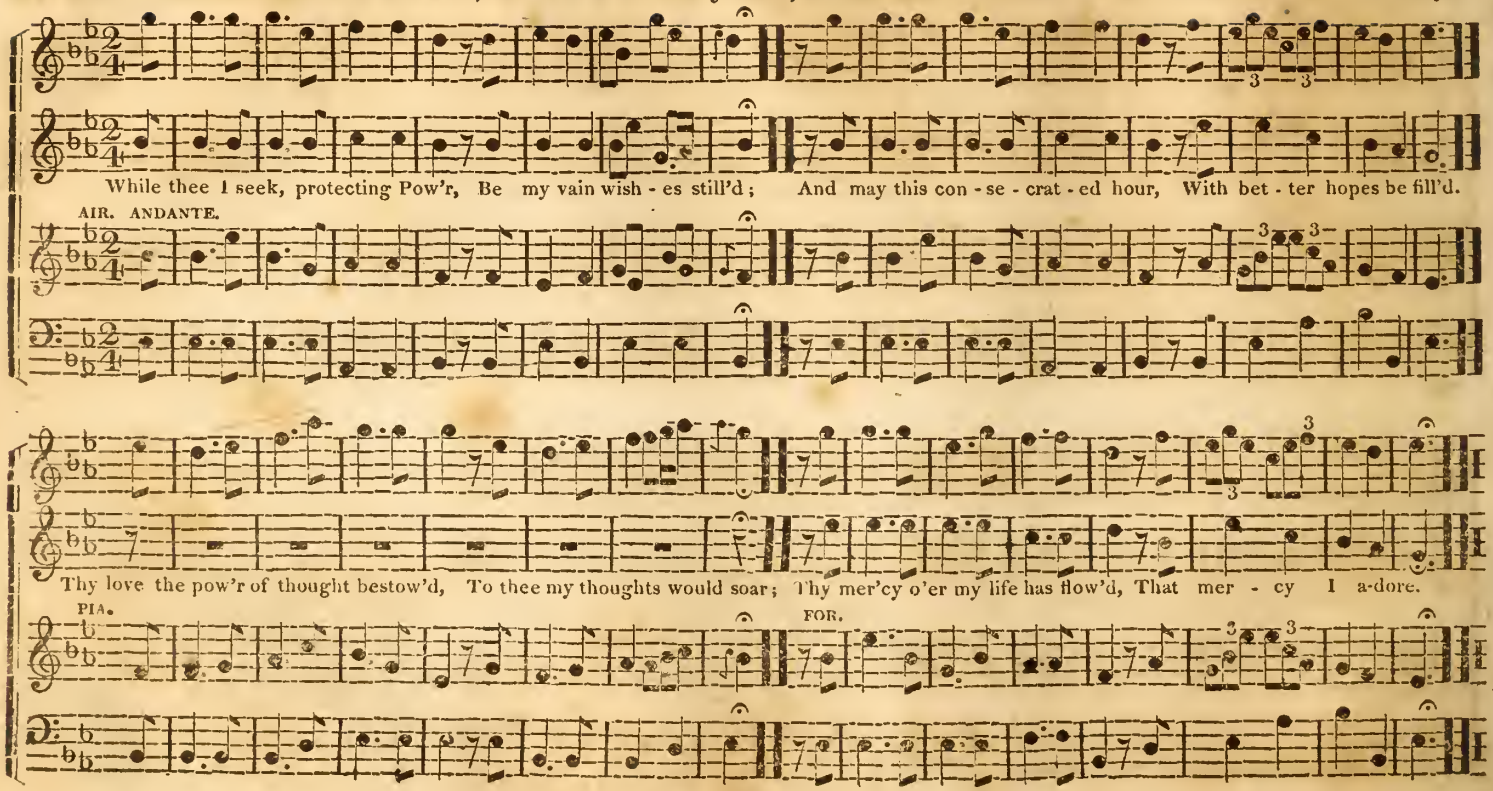
FOR.

Org. Voc.

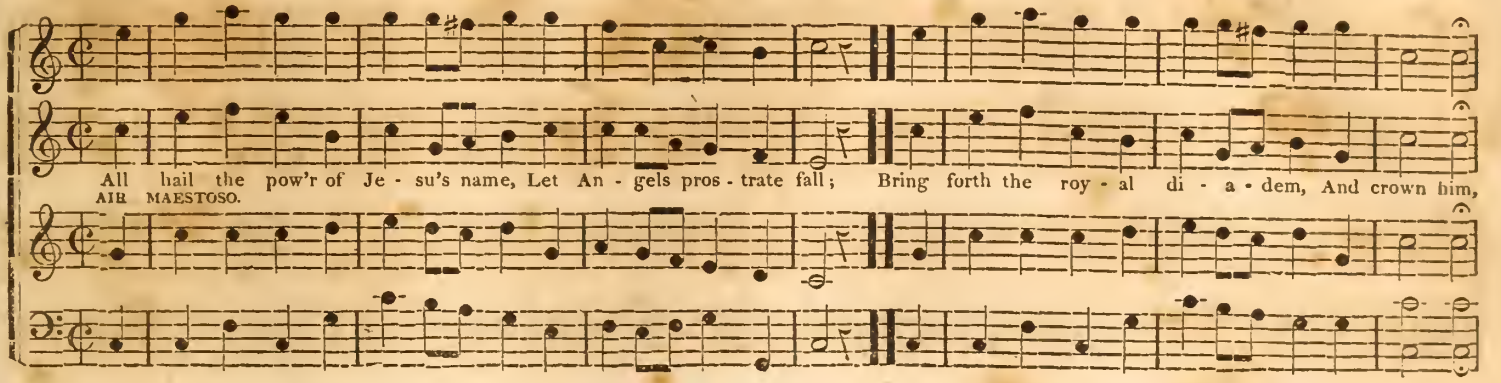
They die in Jesus and are bless'd,
How kind their slumbers are;
From suff'rings and from sins release'd,
And free'd from every snare.

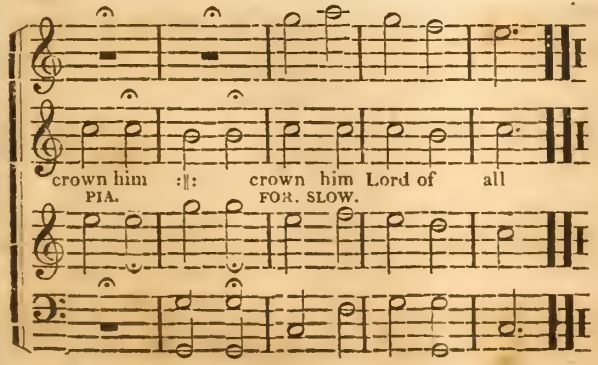
Far from this world of toil and strife,
They're present with the Lord;
The labours of their mortal life,
End in a large reward.

No. 72. BRATTLE-STREET, C. M. D. Hy. 311, Evan. Luth. Selection. Pleyel.



MILES'S LANE, C. M. Hymn 177, Rip. Sel. and 40th, 2d Bk. Dr. W. Shrubsole. No. 73.





Crown him, ye martyrs of our God,
Who from his altar call;
Extol the stem of Jesse's rod,
And crown him Lord of all.

Ye chosen seed of Israel's race,
A remnant weak and small!
Hail him who saves you by his grace,
And crown him Lord of all.

Ye Gentile sinners, ne'er forget,
The wormwood and the gall,
Go---spread your trophies at his feet,
And crown him Lord of all.

Babes, men, and sires, who know his love,
Who feel your sin and thrall;
Now joy with all the hosts above,
And crown him Lord of all.

Let ev'ry kindred, ev'ry tribe,
On this terrestrial ball,
To him all majesty ascribe,
And crown him Lord of all.

Oh that with yonder sacred throng,
We at his feet may fall;
We'll join the everlasting song,
And crown him Lord of all.

No. 74. AUBURN, C. M. Hy. 38th, 1st Bk. Dr. Watts, and 313th Evang. Luth. Sel.

Hap-py the heart where gra - ces reign, Where love inspires the breast, Where love, Love is the bright - est of the train, And

AIR. CREERFUL. PIA. FOR:

strength-ens all the rest, And strengthens all the rest, And strengthens all the rest.

FOR.

Knowledge, alas, 'tis all in vain,
And all in vain our fear,
Our stubborn sins will fight and reign,
If love be absent there.

'Tis love that makes our cheerful feet,
In sweet obedience move;
The devils know and tremble too,
But Satan cannot love.

This is the grace that lives and sings,
When faith and hope shall cease,
'Tis this shall strike our joyful strings,
In the sweet realms of bliss.

TREBLES.

Come let us join our cheer - ful songs, With An - gels round the throne Ten thousand thou - sand are their tongues, Ten

AIR. SPIRITO. PIA.

FOR.

TENOR,

thou-sand thousand are their tongues But all their joys are one But all their joys are one.

FOR.

"Worthy the Lamb that dy'd," they cry,
"To be exalted thus."
"Worthy the Lamb," our lips reply,
"For he was slain for us."

Jesus is worthy to receive,
Honor and pow'r divine,
And blessings more than we can give,
Be Lord for ever thine.

The whole creation join in one,
To bless the sacred name
Of him, that sits upon the throne,
And to adore the Lamb.

No. 76. WILTSHIRE, or THIRTY-FOURTH, C. M. Ps. 34, Prayer Book. [altered from Stephenson.]

Through all the changing scenes of life, In trou-ble and in joy, The praises of my God shall still, The praises of my God shall still

AIR. SPIRITO.

FOR.

My hea - - - - - - - - - - - - - rt and tongue em - ploy, My heart and tongue em - ploy.

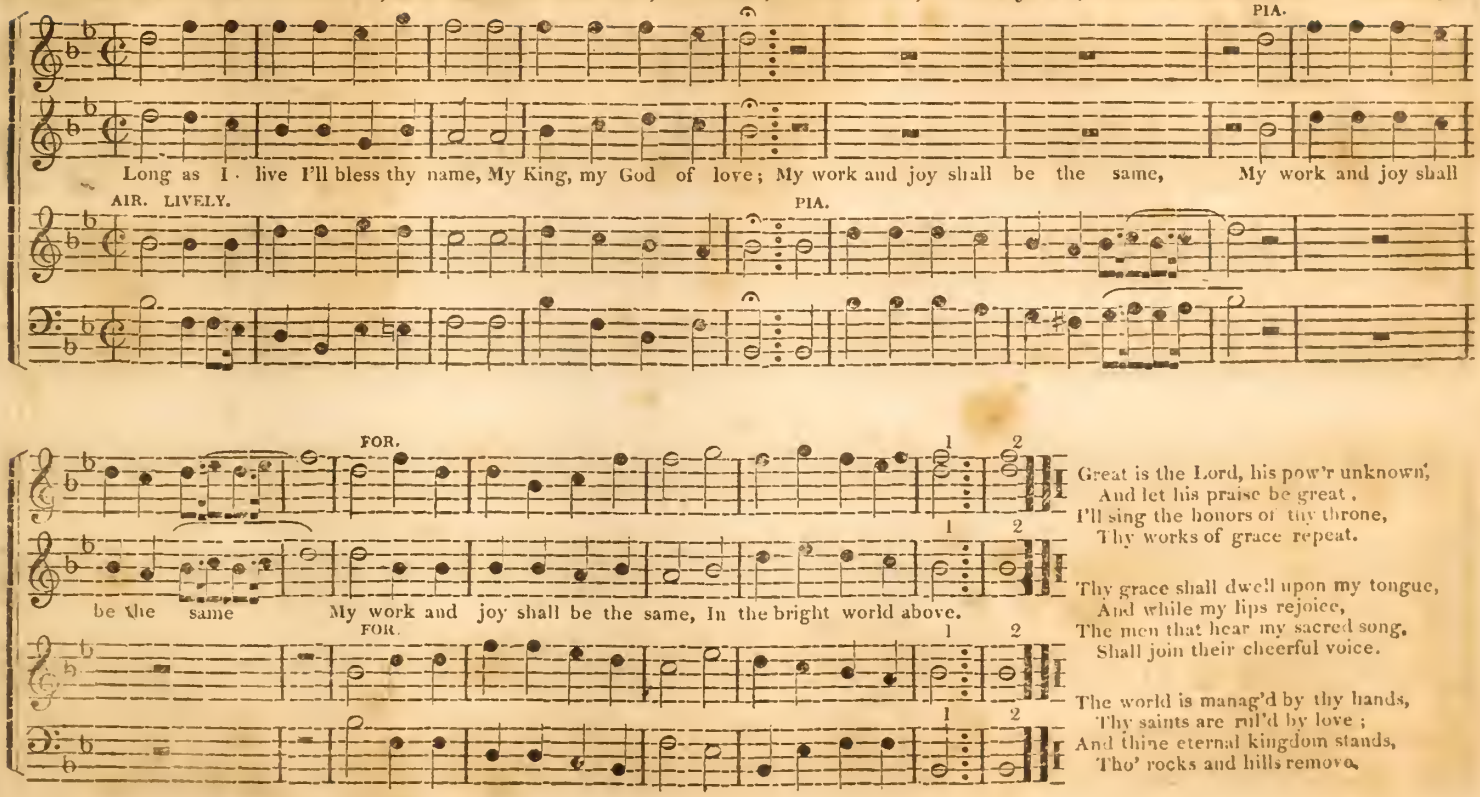
PIA. FOR.

Of his deliv'rance I will boast,
Till all that are distrest,
From my example comfort take,
And charm their griefs to rest.

O! magnify the Lord with me,
With me exalt his name;
When in distress to him I call'd,
He to my rescue came.

Their drooping hearts were soon refresh'd,
Who look'd to him for aid;
Desir'd success in ev'ry face,
A cheerful air display'd.

MILBOURN PORT, C. M. Psalm 145, Part 1st, Dr. Watts, and Hy. 17, Ev. Luth. Sel. No. 77.

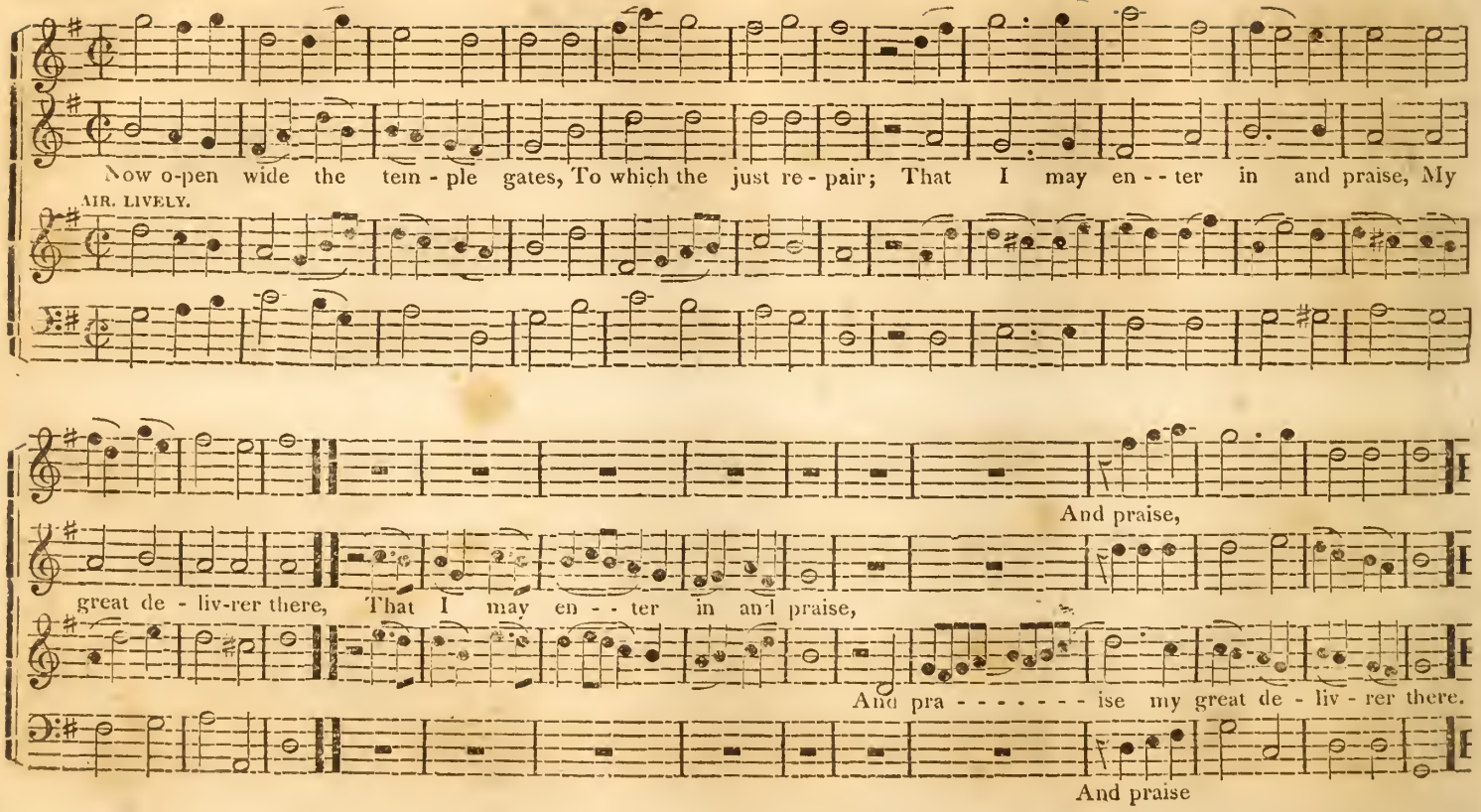


Great is the Lord, his pow'r unknown,
And let his praise be great.
I'll sing the honors of thy throne,
Thy works of grace repeat.

Thy grace shall dwell upon my tongue,
And while my lips rejoice,
The men that hear my sacred song,
Shall join their cheerful voice.

The world is manag'd by thy hands,
Thy saints are rul'd by love;
And thine eternal kingdom stands,
Tho' rocks and hills remove.

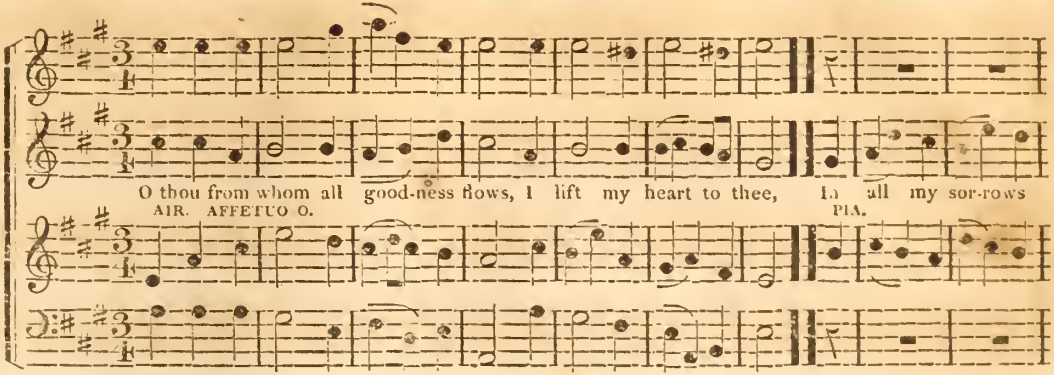
No. 78. LORD'S DAY, C. M. Psalm 118th, Verses 19, 20 and 24. D. Weyman.



Remainder of verses to Lord's Day.

Within the gates of God's abode,
To which the righteous press;
Since thou hast heard and set me safe,
Thy holy, holy name I'll bless.

This day is God's; let all the land,
Exalt their cheerful voice,
Lord we beseech thee, save us still,
And make us, make us still rejoice.

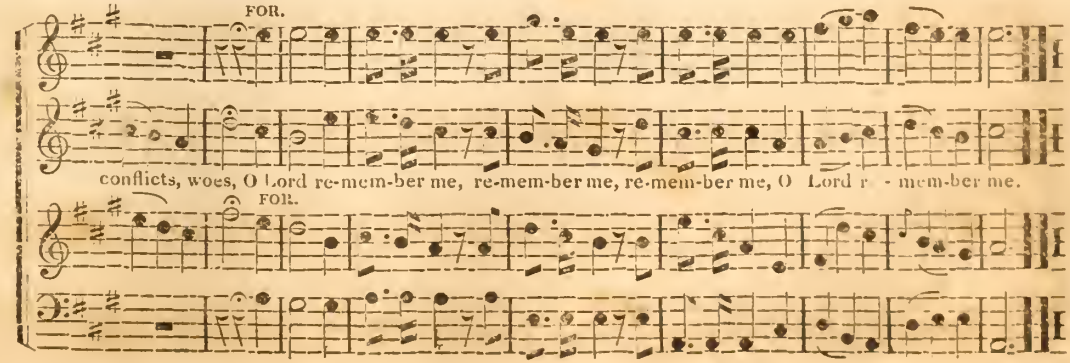


Remainder of verses to Aldwinkle.

When with a broken, contrite heart,
I lift mine eyes to thee;
Thy name proclaim, thyself impart,
In love remember me.

In sore temptations when no way,
To shun the ill, I see;
My strength proportion to my day,
And then remember me.

And, when I tread the vale of death,
And bow at thy decree,
Then Saviour, with my latest breath,
I'll cry remember me



No. 80. ANNAPOLIS. Hy. 65, 2nd Bk. Dr. Watts, and 153, Dwight's selection. J. Cole.

To man sions in the skies,

When I can read my ti - tle clear, To mansions in the -kies, To mansions in the skies; I'il bid fare - well to

PIA. FOR.

To man - sions in the skies;

ev' - ry fear, I'll bid fare - well to ev' - ry fear, And wipe my weep -ing eyes.

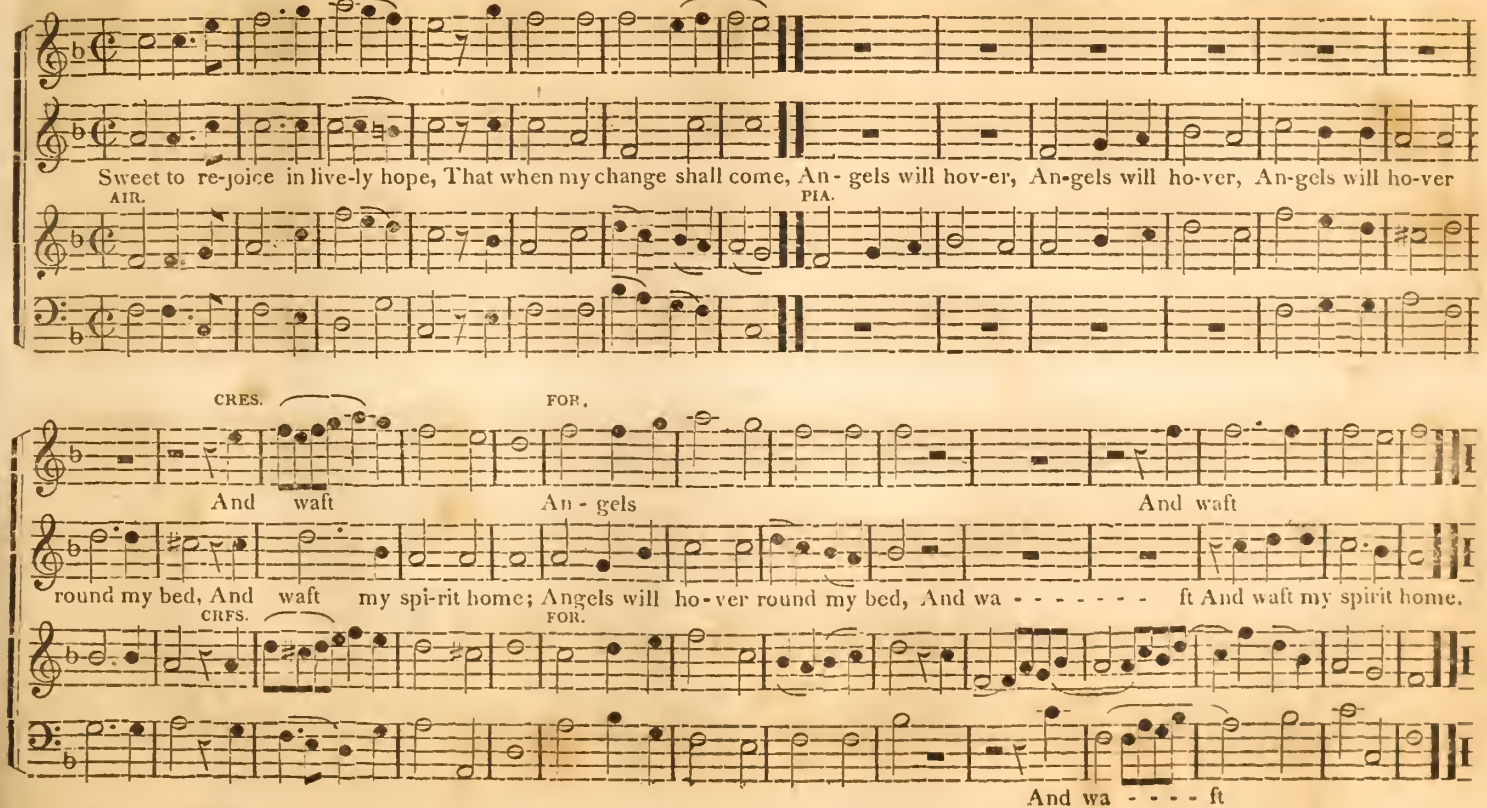
PIA. FOR.

Should earth against my soul engagê,
And fiery darts be hurl'd;
Then I can smile at satan's rage,
And face a frowning world.

Let cares like a wild deluge come,
And storms of sorrow fall;
So I but safely reach my home,
My God, my heav'n, my all.

There I shall bathe my weary soul
In seas of heavenly rest,
And not a wave of trouble roll,
Across my peaceful breast.

OVERTON, C. M. Hy. 72, 2d Bk, Dr. Watts, and 168 Dwight's selec. T. Clark. No. 81.



No. 82 **HEPZIBAH, C. M.** Hymn 66, Book 2nd, Dr. Watts. J. Husband.*

There is a land of pure delight, Where saints immortal reign, In - fi - nite day ex-cludes the night, In - fi-nite day exclud s the

ALTO. VIVACE. PIA.

FOR. FOR.

:‖: And plea sures, ban - ish pain.

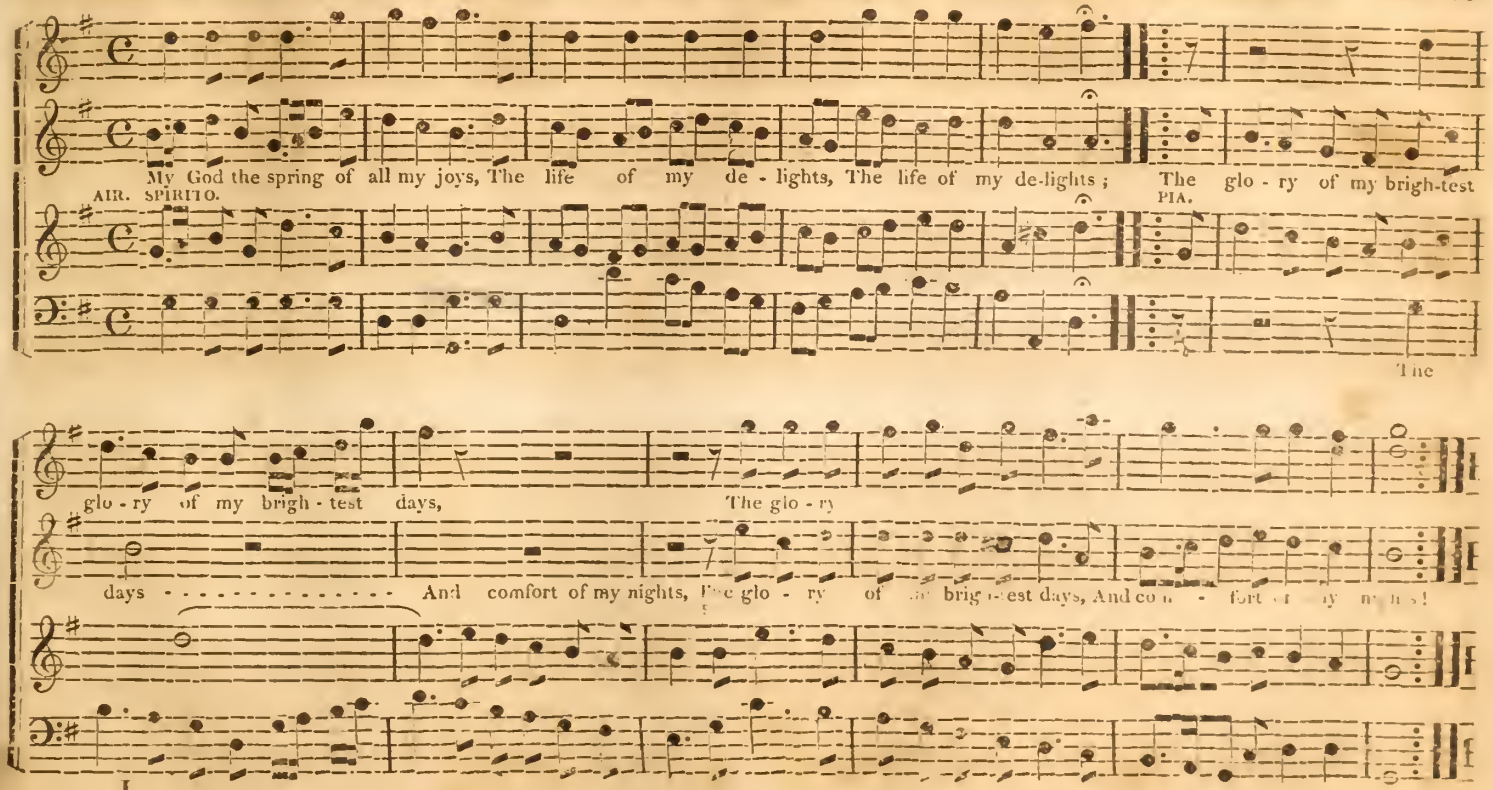
night, And pleasures banish pain, :‖: And plea-sur s plea-sures ban-ish pain.

And

There everlasting Spring abides,
And never with'ring flow'rs;
Death, like a narrow sea, divides
This heav'nly land from our's.

Could we but climb where Moses stood,
And view the landscape o'er,
Not Jordan's streams nor death's cold flood,
Should fright us from the shore.

** Harmonised by D. Weyman, editor of a valuable collection of Sacred Music entitled Melodia Sacra in four parts; folio.*


My God the spring of all my joys, The life of my de - lights, The life of my de-lights; The glo - ry of my brigh-test
AIR. SPIRITO.
PIA.
The
glo - ry of my brigh - test days, The glo - ry
days - - - - - - - - - - - - - And comfort of my nights, The glo - ry of my brigh-test days, And com - fort of my nights!

No. 84. PEBMARSH, C. M. J. Burkitt.

My soul tri - um - - phant in the Lord, shall tell its joys a - broad. And march with ho - ly vi-gour

AIR. ALLEGRETTO.

And march with ho - ly vi-gour on - -

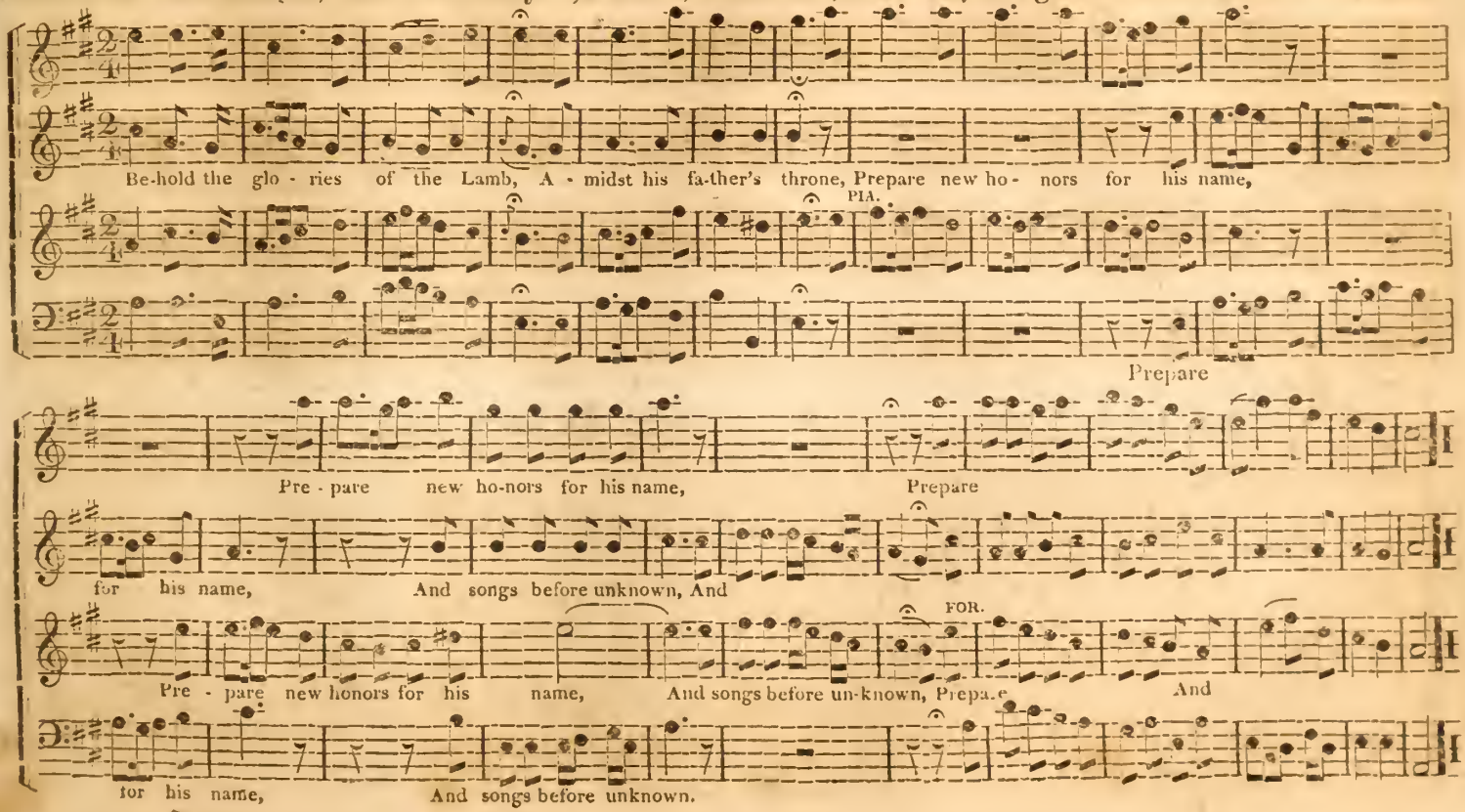
And march with

on - - - - - - - Support-ed by its God, Sup - port - ed by its God.

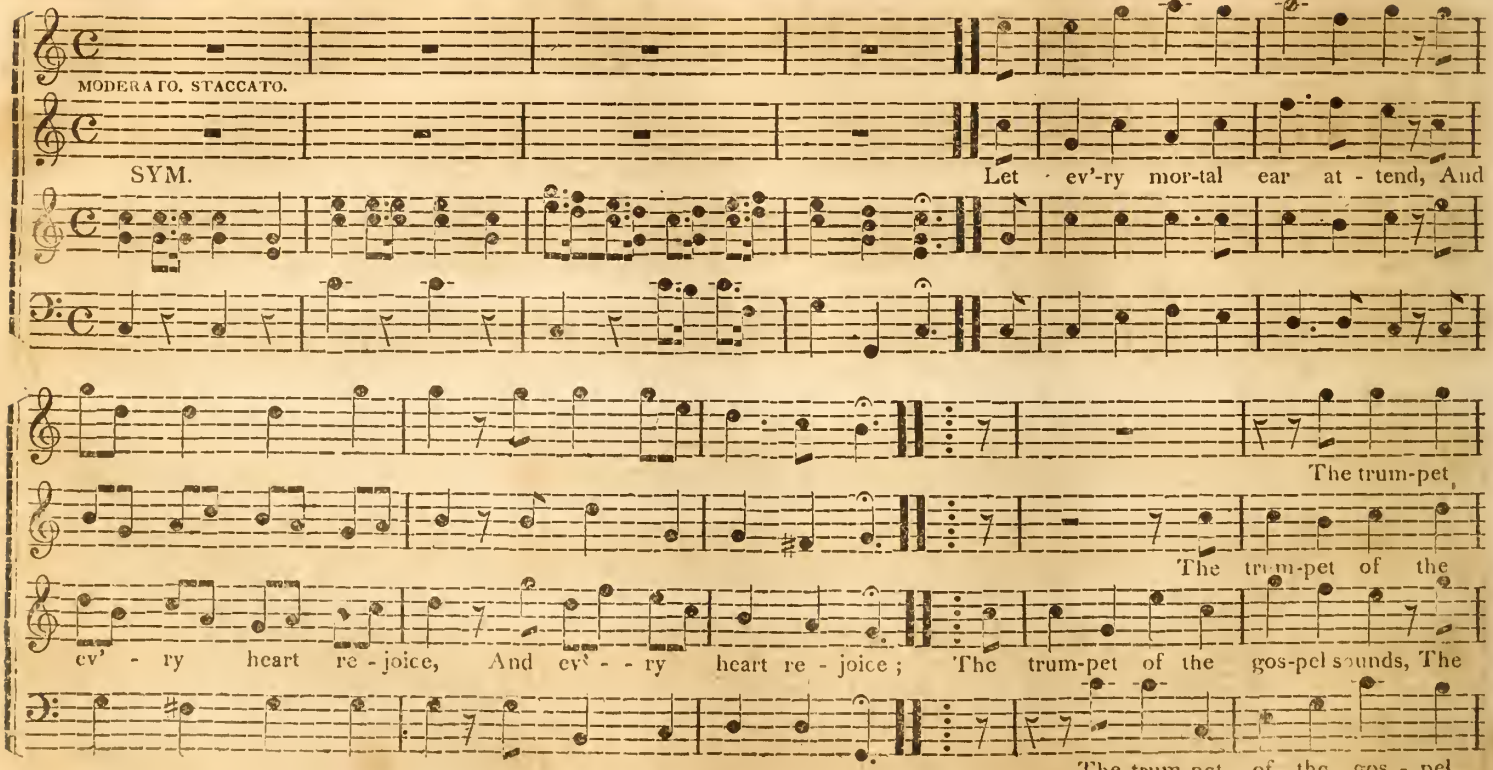
Thro' all the winding maze of life,
His hand hath been my guide;
And in that long experienc'd care,
My heart shall still confide.

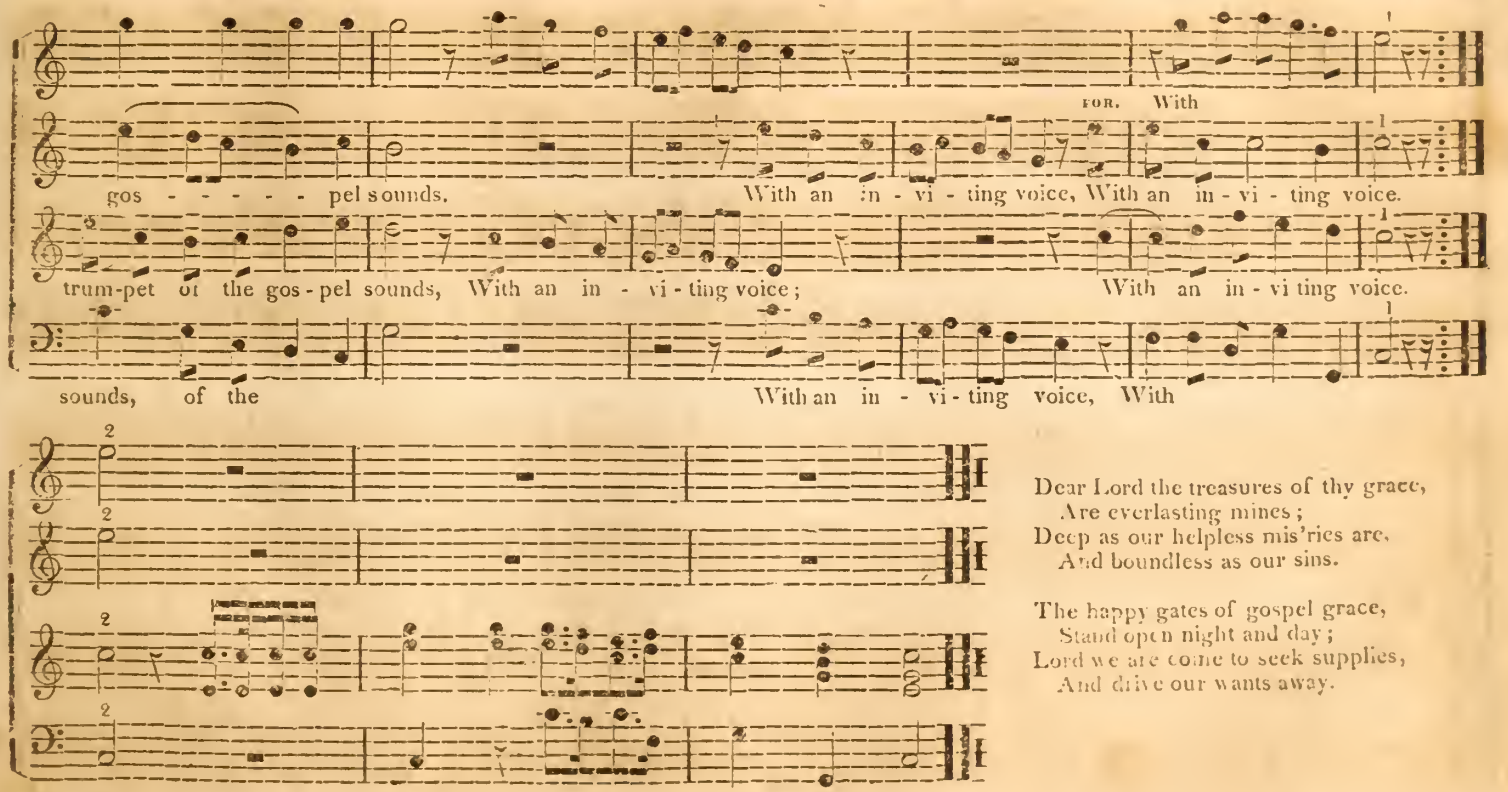
His grace thro' all the desert flows,
An unexhausted stream:
That grace in Zion's sacred mount,
Shall be my endless theme.

HAMPSHIRE, C. M. Hy. 1, Bk. 1st, Dr. Watts, and 39th, Dwight's sel. Moreton. No. 85.



No. 86. TRUMPET, C. M. Hy. 7, 1st Bk. Dr. W. and 2nd Methodist collection, 2nd part. T. Clark.

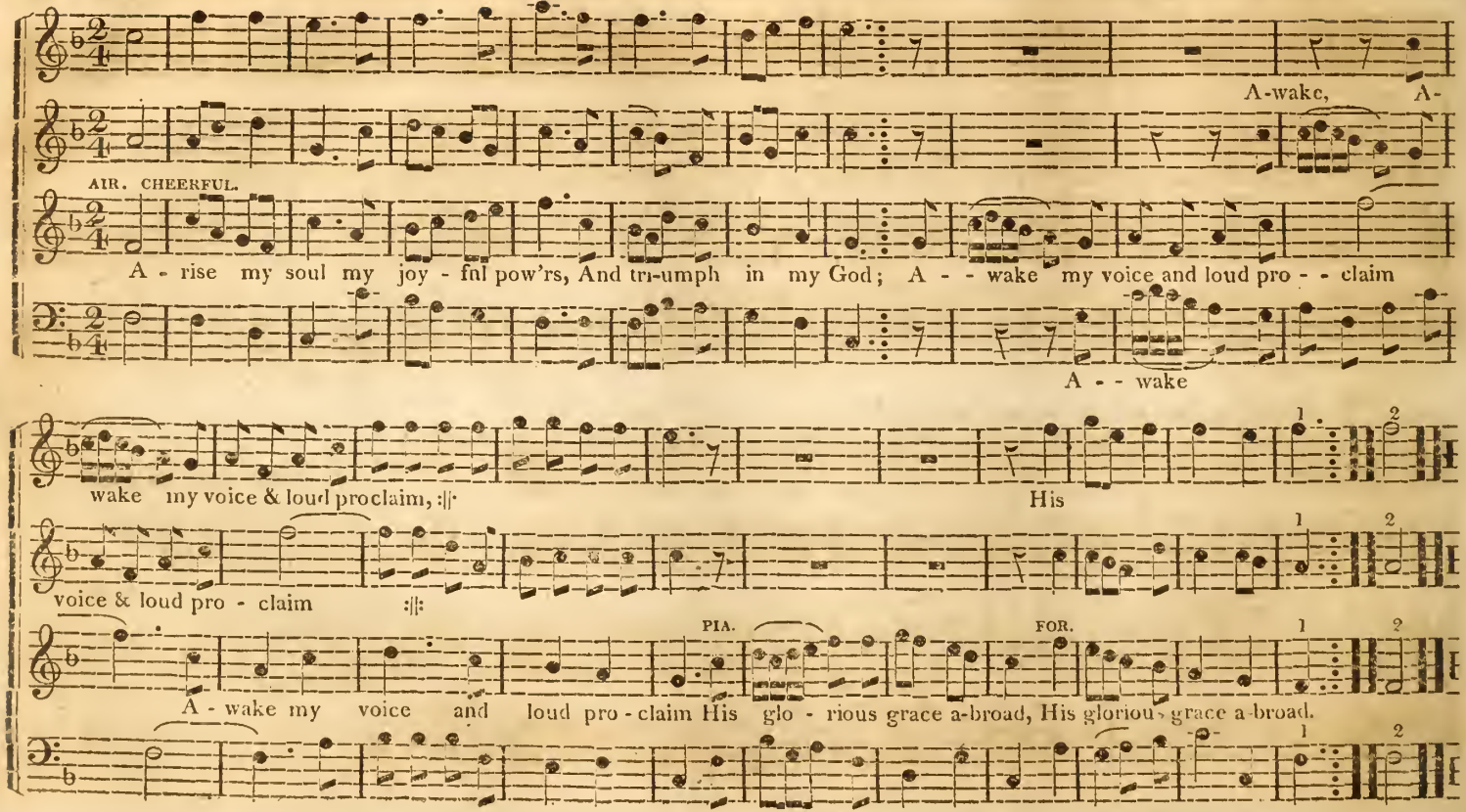




Dear Lord the treasures of thy grace,
Are everlasting mines;
Deep as our helpless mis'ries are,
And boundless as our sins.

The happy gates of gospel grace,
Stand open night and day;
Lord we are come to seek supplies,
And drive our wants away.

No. 87. **EYTHORN, C. M.** Hy. 132, Dr. Dwight's selection, and 82, 2nd Book, Dr. W. T. Clark



NEWINGTON, C. M. D. Hy. 386, Rip. Sel. and Ps. 117 & Hy. 65, 2d Bk. Dr. W. Milgrove. No. 88.

Verse 3. Our Je sus shall be still our theme, While in this world we stay;
We'll sing our Je-su's love-ly name, When all things else de-cay.

VERSE 4.
When we appear in yon-der cloud, With all thy favor'd throng.

AIR. MODERATO.

Thou dear Re deem-er dy - ing Lamb. We love to hear of thee,
No mu-sic's like thy charming name, Nor half so sweet can be;

PIA.

O let us e - ver hear thy voice, In mer - cy to us speak.

ORG. VOC.

FOR. VIVACE.

Then will we sing will we sing will we sing more sweet more loud, And Christ shall be our song.

And in our Priest in our Priest :||: we will re-joice, Thou great Mel-chi-se-dec.

The above tune may also be sung to the following Hymn.

When I can read my title clear,
To mansions in the skies;
I'll bid farewell to ev'ry fear,
And wipe my weeping eyes.
Should earth against my soul engage,
And hellish darts be hurl'd,
Then I can smile :||: :||: at satan's rage,
And face a frowning world.

No. 89—90. **MALDEN, C. M.** Psalm 89, 2d Part. T. Clark.

With rev'rence let the saints ap-pear, And bow be fore the Lord; His high commands with rev'rence hear, And tremble at his word.

AIR. GRAVE.

No. 90. **LEMING, C. M.** Psalm 28, New Version. T. Clark.

O Lord my rock to thee I cry, In sighs consume my breath, O an-swer or I shall be-come, Like those that sleep in death.

Like those

AIR. MODERATO.

O Lord my rock to thee I cry, In sighs consume my breath, O an-swer or I shall become Like those that slee - - - - p in death.

Like those

CAROLINA, or MATLOCK, C. M. Hymn 63, 2d Book, Dr. Watts. Coombs. No. 91—92.

Hark from the tombs a dole-ful sound, My ears at-tend the cry; Ye liv - ing men come view the ground, Where you must short - ly lie.

AIR. SOLEMN.

ST. OLAVE'S, C. M. Psalm 66th, 2d Part, Dr. Watts. J. Husband. No. 92.

Now shall my solemn vows be paid, To that Al-migh ty pow'r, That heard the long request, I made In my distressful hour, :||:

AIR. PLAINTIVE.

No. 93—94. SHIELDS, C. M. Hymn 61, 2nd Book, Dr. Watts. Leach.

When thou

My soul come me - di - tate the day, And think how near it stands, When thou must quit this house of

AIR. SOLEMN.

When thou

clay, And fly to un-known lands.

No. 94. DESERTION, C. M. Hy. 105, 2nd Bk. Dr. Watts.

And are we wretch-es yet a - live, And do we yet re -

AIR. PLAINTIVE.

PIA. FOR,

bel, 'Tis bound-less, 'tis a - ma - zing love, That bears us up from hell, That bears us up from hell.

PIA. FOR.

LOWESTOFF, C. M.

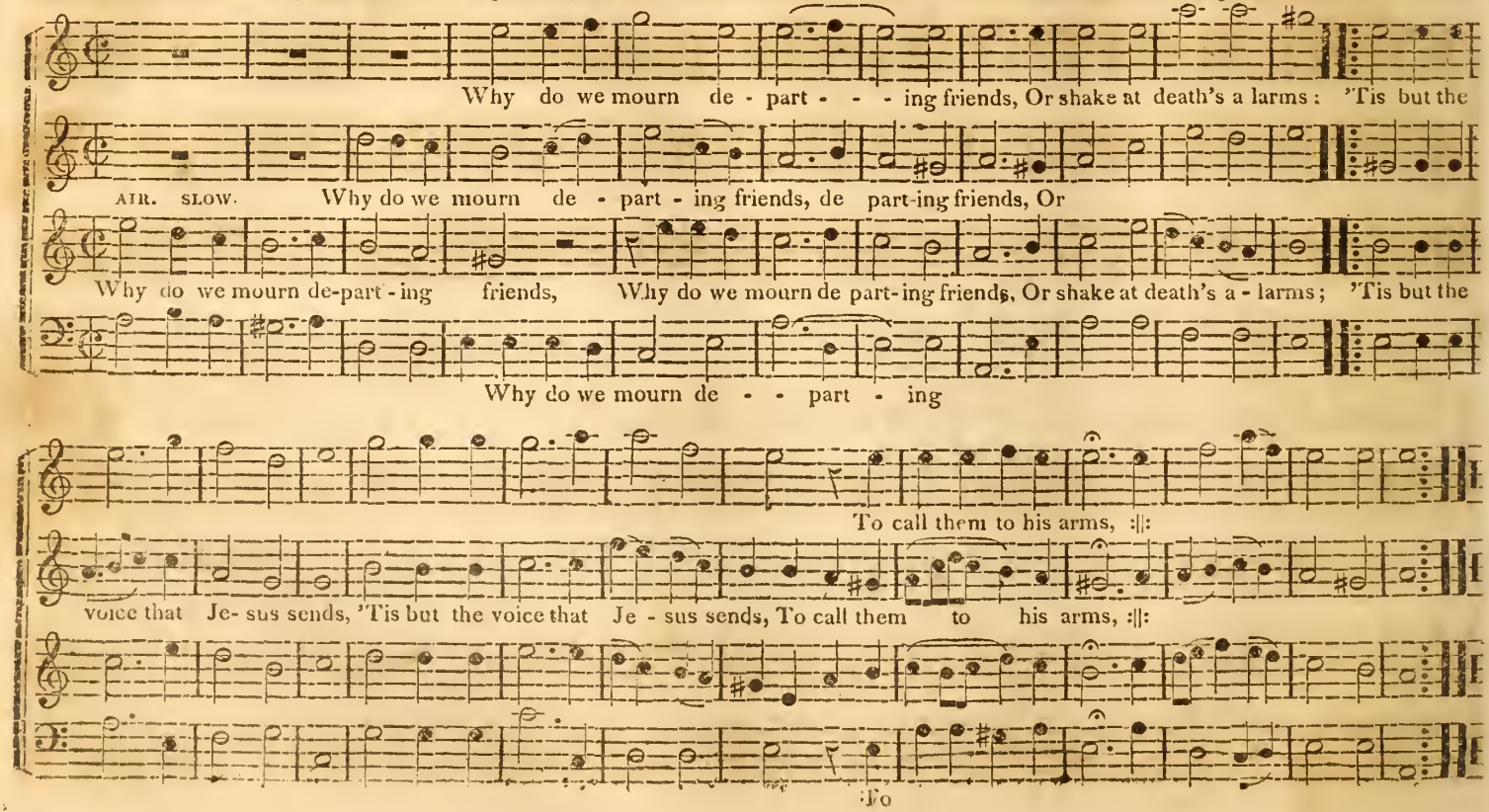
Psalm 39, 2nd Part. T. Clark. No. 95.

AIR. PLAINTIVE.

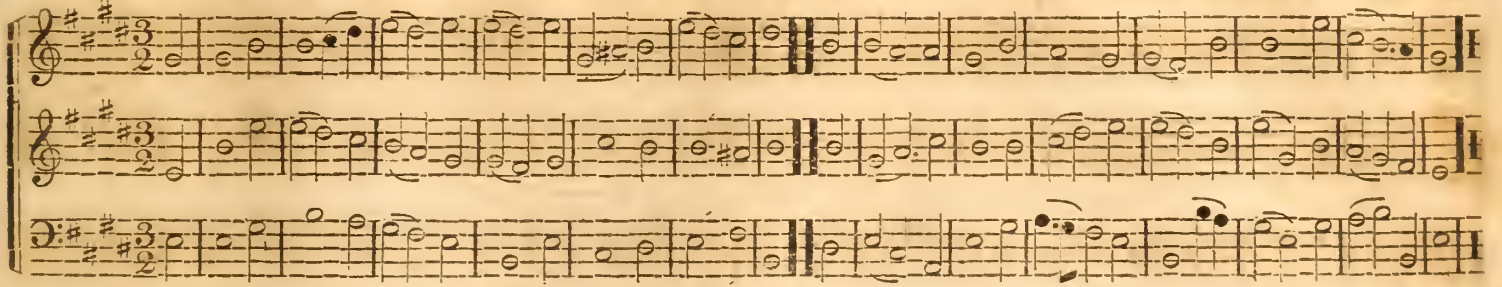
And

Teach me the measure of my days Thou ma-ker of my frame; I would survey life's nar-row space, And learn - - - - - how frail I am.

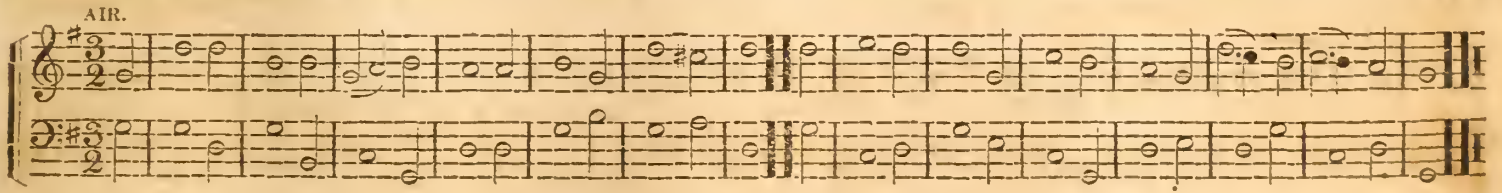
No. 96. MALTON, C. M. Hymn 3, 2d Bk. Dr. W. and 307 Methodist collection, 2d part. T. Clark.



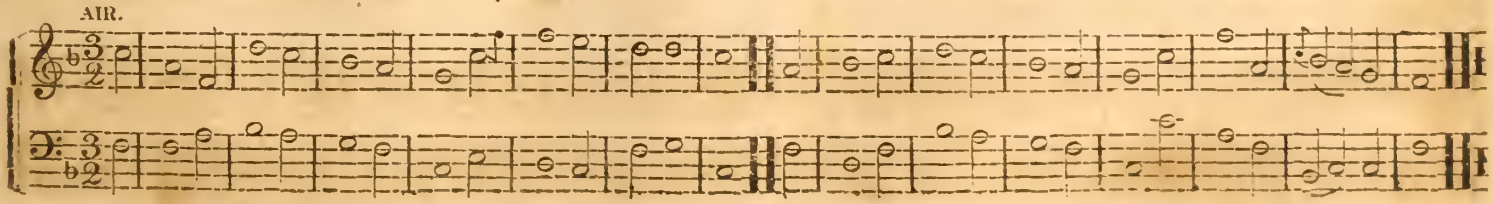
ABRIDGE, C. M. Psalm 139, 1st Part, Dr. Watts. Is. Smith. No. 97.



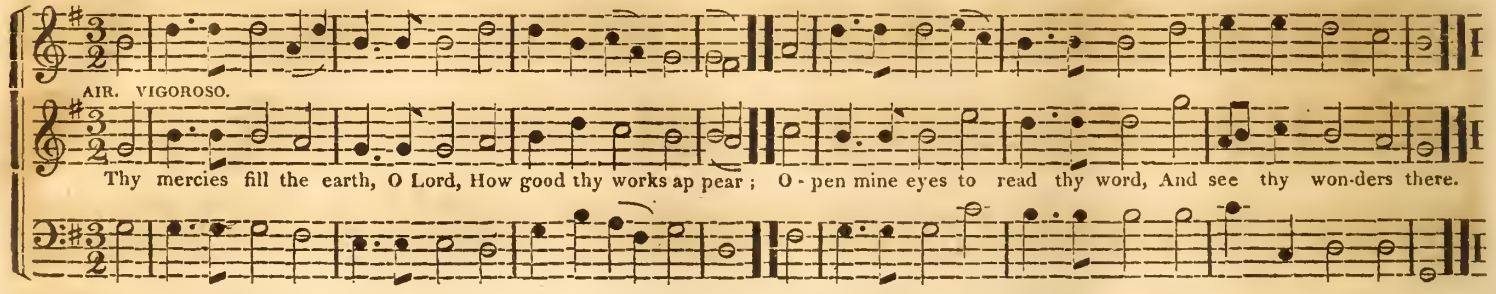
MEAR, C. M. No. 98.



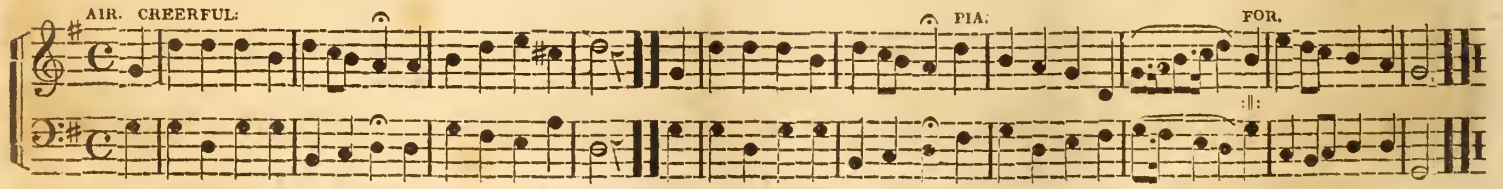
BEDFORD, C. M. Wheall. No. 99.



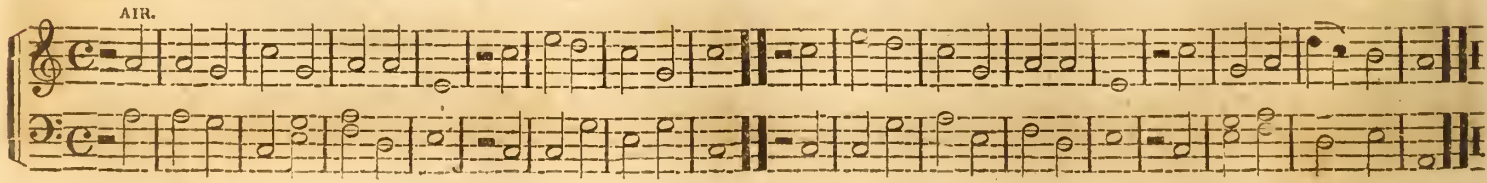
No. 100. ARLINGTON, C. M. Psalm 119, Part 9th, Dr. Watts. Dr. Arne.



No. 101. ST. GEORGE'S, C. M. From the German.



No. 102. COLESHILL, C. M.



ST. MARTINS, or GAINSBOROUGH. Hy. 26, Ev. Lu. Sel. and 37, Rip. Tansur. No. 103.

AIR. LIVELY.

Al - migh - ty Fa - ther gra-cious Lord, Kind guardian of my days; Thy mercies let my heart re-cord, In songs of sa-cred praise.

ROCHESTER, or ST. MICHAEL'S, C. M. Williams. No. 104.

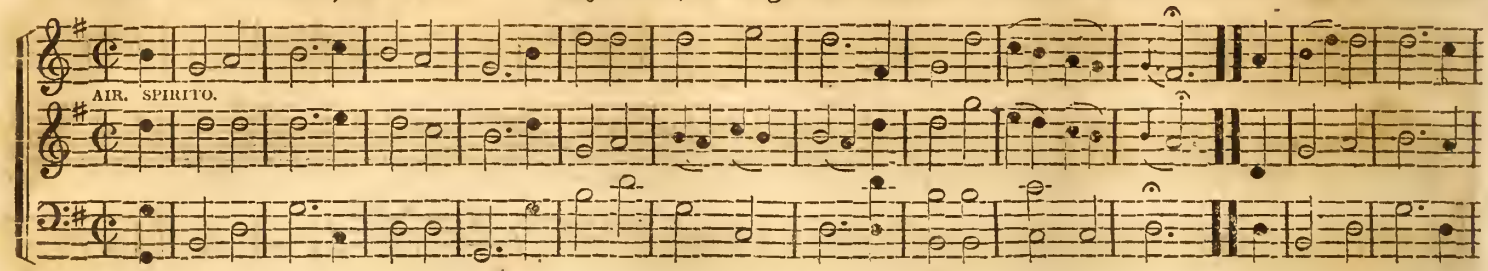
AIR.

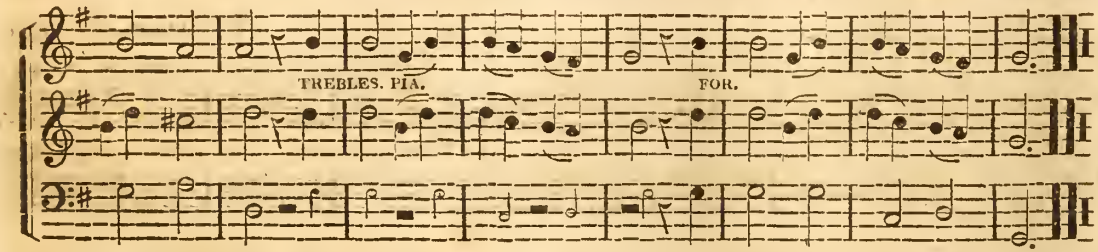
IRISH, C. M. Hy. 360, Evan. Luth. Sel. Ascribed to Js. Smith. No. 105.

AIR.

A - wake ye saints to praise your King, Your sweetest pas-sions raise; Your pi ous pleasures while you sing, In-creas-ing with your praise.

No. 106. BRISTOL, C. M. Hymn 41, Evangelical Lutheran Selection. Dr. Madan.

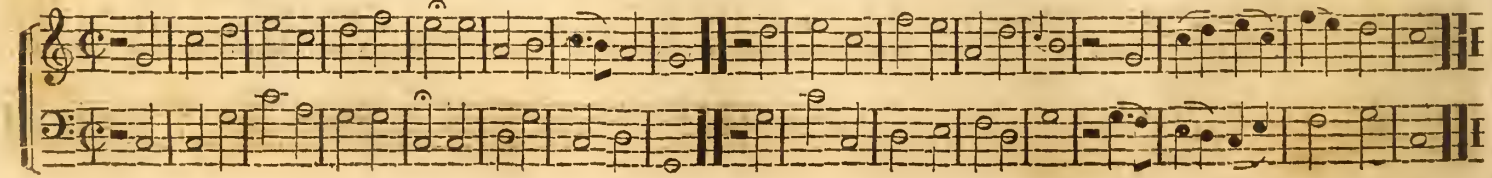




Songs of immortal praise belong,
To my Almighty God;
He has my heart and he my tongue,
To Spread his name abroad.

How great the works his hand hath wrought,
How glorious in our sight;
And men in ev'ry age have sought,
His wonders with delight.

No. 107. ST. JAMES'S, C. M. Courteville.



AIR. PIA.

Let ev' - ry tongue thy good - ness speak, Thou sov'-reign Lord of all; Thy strength' - ning

FOR.

hands sup - port the weak, And raise the poor that fall.

ABINGDON, C. M. No. 109.

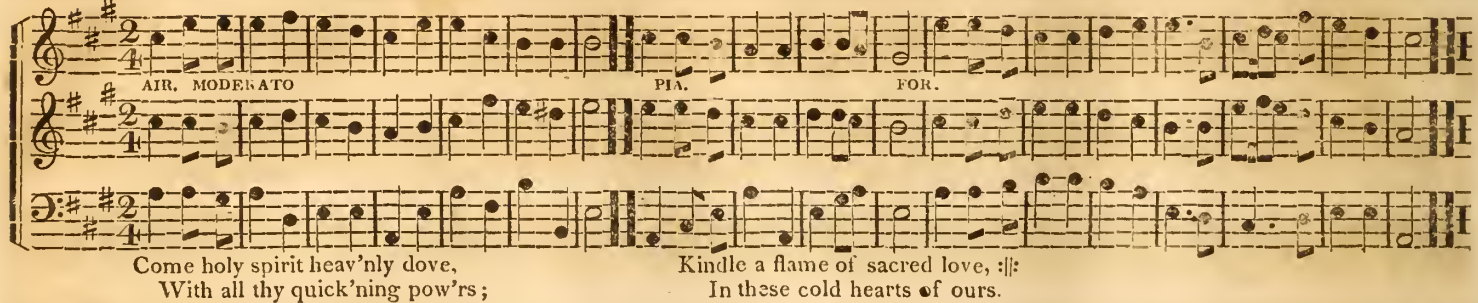
Hy. 46, Rippon's selection.

AIR.

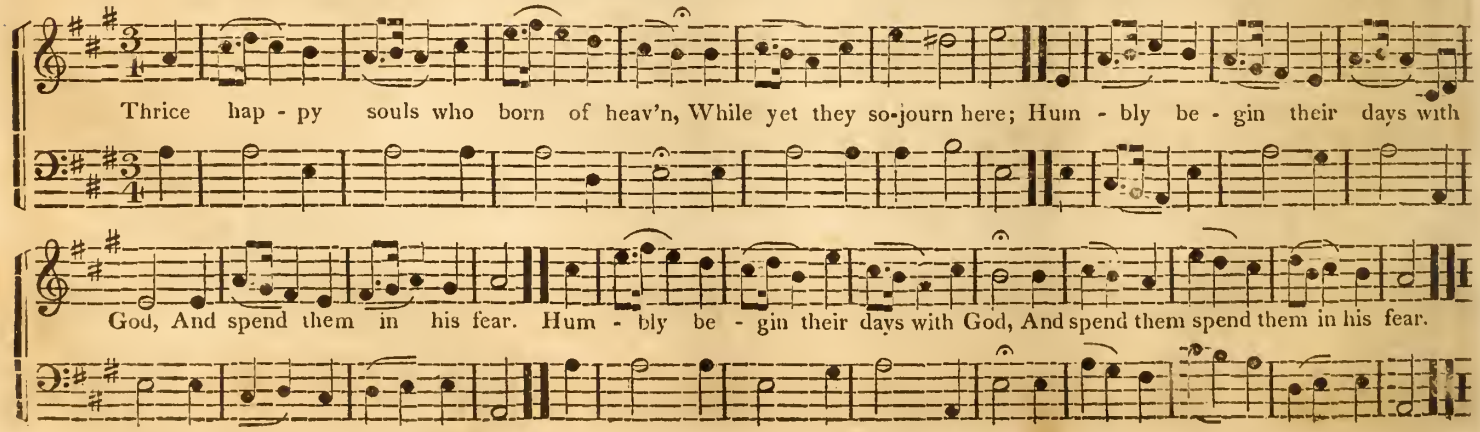
Fa - ther of mer-cies in thy

word, What end - less glo - ries shine; For e - ver be thy name a - dor'd, For these ce - les - tial lines.

Nos. 110—111. BATH CHAPEL, C. M. Hy. 34, Bk. 2nd, Dr. W. and 185, Evan. Luth. Sel. Milgrove.



No. 111. WESTON FAVEL, or CORNISH, C. M. Hy. 310, Ev. Luth. Selec. and 226, Rippon's.



ASHLEY, C. M. Hy. 88, Bk. 2nd, Dr. W. and 117, Ev. Luth. Selection. Nos. 112—113.

AIR. VIVACE.

PIA FOR

Glory, honour praise & power Be unto the lamb for ever, Jesus Christ is our Redeemer, Hal-le - lu-jah :‖: Hallelujah praise the Lord.

BETHEL NEW, C. M. Psalm 110, Dr. Watts. Leach. No. 113.

AIR. BOLD.

Je - sus our Lord ascend thy throne, And near thy Fa-ther sit; In Zi - on shall thy ow'r be known, And make thy foes sub-mit.

No. 114. WALSAL, C. M. Psalm 119, 1st Part, Dr. Watts, and 134, Ev. Luth. Sel.

AIR. PLAINTIVE.

Con-si - der all my sorrows Lord, And thy de-liv'rance send; My soul for thy sal - va-tion faints, When will my troubles end.

No. 115. FUNERAL THOUGHT, C. M. Is. Smith.

AIR. SOLEMN.

Hark from the tombs a dole - ful sound, My ears at-tend the cry; Ye liv - ing men come view the ground Where you must shortly lie.

No. 116. WINDSOR, or DUNDEE, C. M. Hymn 55, 2nd Book, Dr. Watts.

AIR.

Thee we a-dore, e-ter - nal name, And humbly own to thee; How fee-ble is our mor-tal frame, What dy-ing worms are we.

CROWLE, C. M. — Hy. 32, 2nd Bk. Dr. Watts. — Dr. Green. No. 117.

AIR. PLAINTIVE.

How short and has - ty is our life, How vast our soul's af - fairs; Yet senseless mortals vain - ly strive, To la - vish out their years.

BANGOR, C. M. — No. 118.

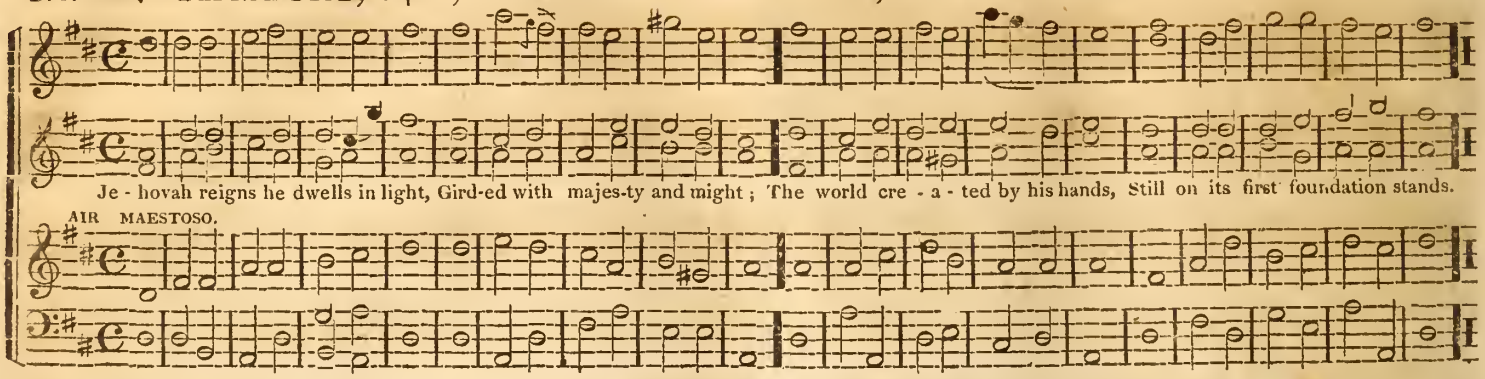
AIR.

GEORGIA, C. M. — Ps. 90, 3rd Part, Dr. Watts. — No. 119.

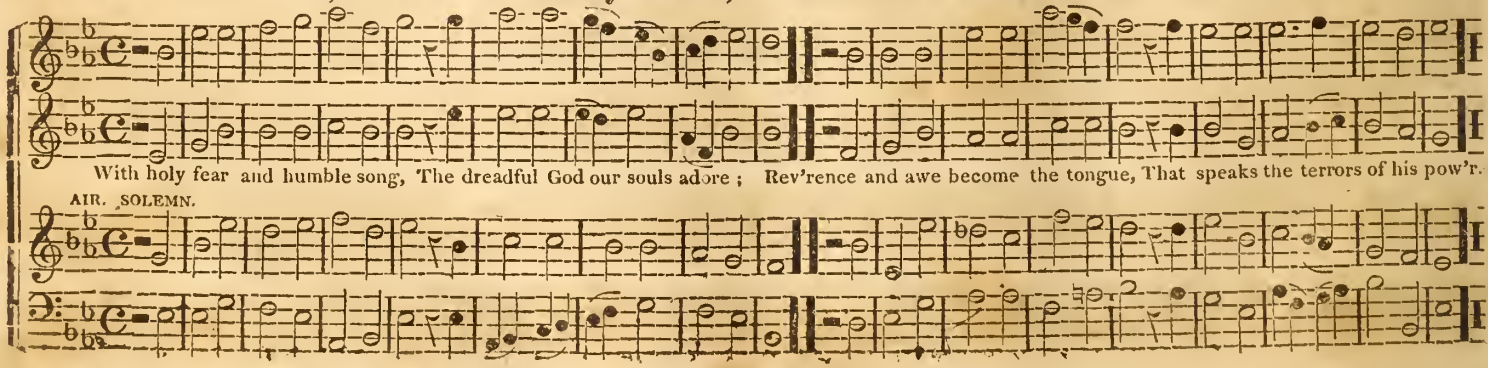
AIR,

Return O God of love re - turn, Earth is a tire - some place; How long shall we thy children mourn, The absence of thy face.

No. 120. TIMSBURY, 100th, L. M. Psalm 93d, Dr. Watts. J. Smith.



No. 121. BAILDON, L. M. Hymn 44th, 2d Book. Dr. Watts. T. Clark.



ALFRETON, L. M. Psalm 100. W. Beastall. 122.

TWO TREBLES TENOR.

Before Je-ho-vah's awful throne, Ye na-tions bow with sacred joy; Know that the Lord is God a - lone, He can cre-ate and he destroy

BURLEIGH, L. M. Psalm 95. Grigg. No. 123.

Come let our voi - ces join to raise, A sa-cred song of solemn praise; God is a sov'reign King rehearse, His ho-nour in ex - alt-ed verse.

AIR. TEMPO.

No. 124. STONEFIELD, L. M. Hy. 70, 2d Book, Dr. Watts. Stanley.

God of the seas thy thund'ring voice, Makes all the roaring waves re - joice; And one soft word of thy com-

PIA.

mand Can sink them si - lent in the sand.

FOR.

No. 125. IRENE, L. M. W. Beastall.

All glo-rious God what hymns of praise.

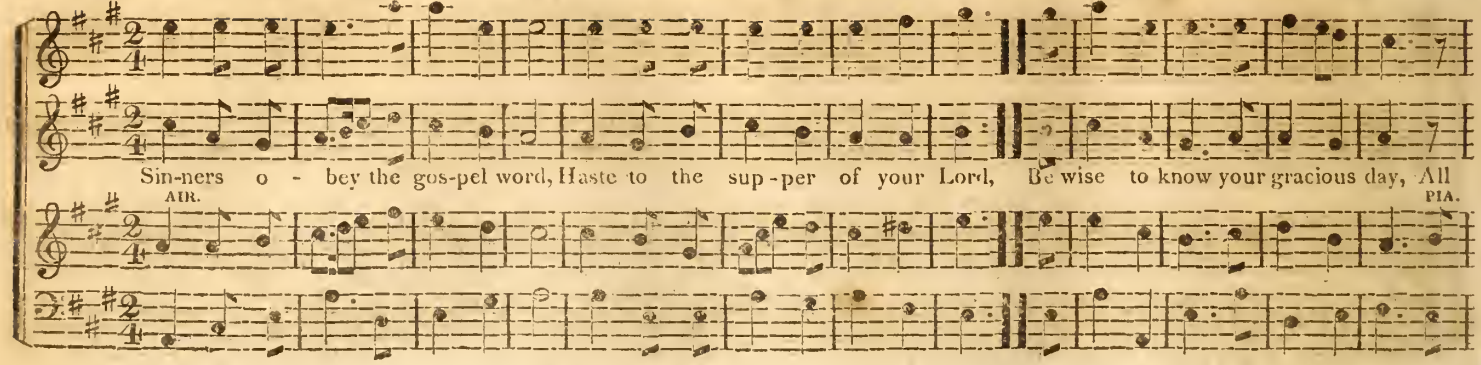
AIR. CHEERFUL.

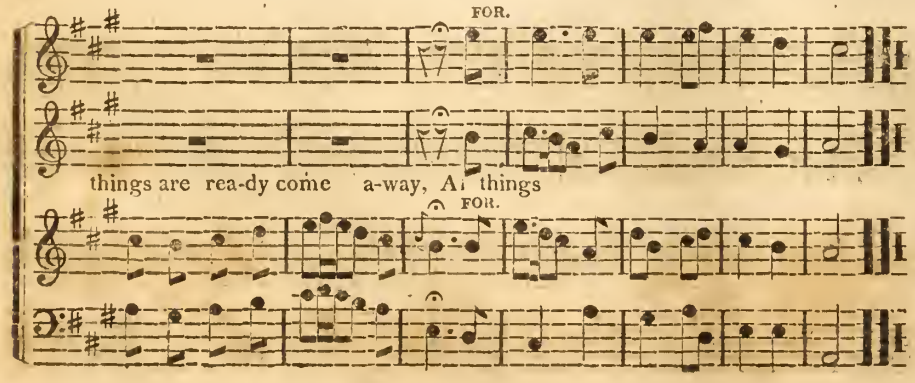
shall our trans - port-ed voi - ces raise; What ar-dent love and zeal are due, While heav'n stands o-pen to our view.

LUTON, L. M. Psalm 97, Dr. Watts. Rev. G. Burder. No. 126.

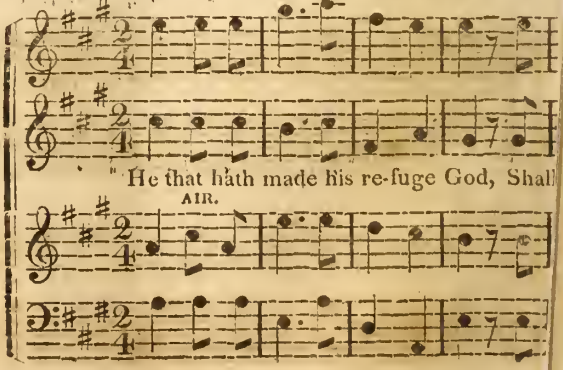
He reigns the Lord the Saviour reigns. Praise him in e - van - ge-lic strains; Let the whole earth in songs rejoice, And distant islands join their voice.

AIR. VIGOROSO.

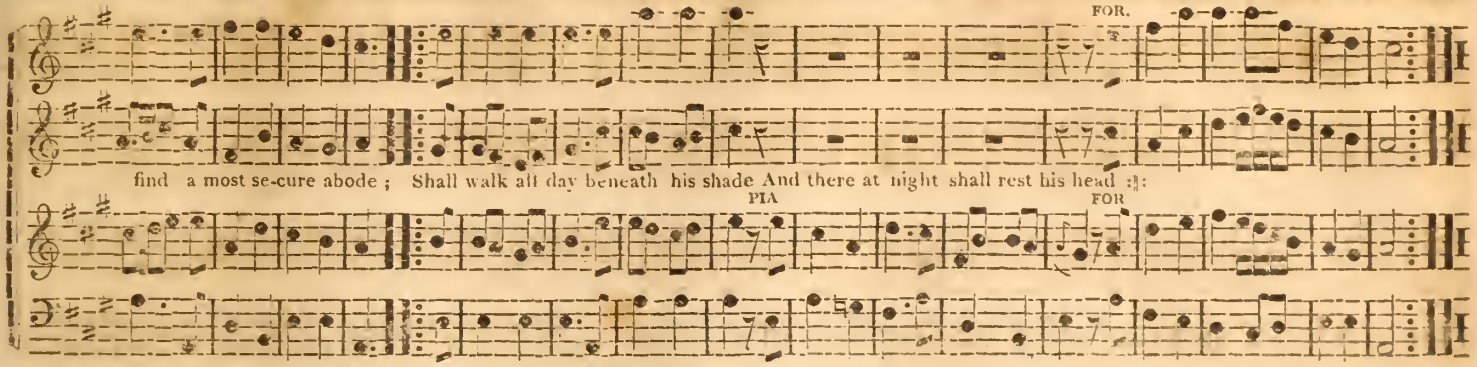




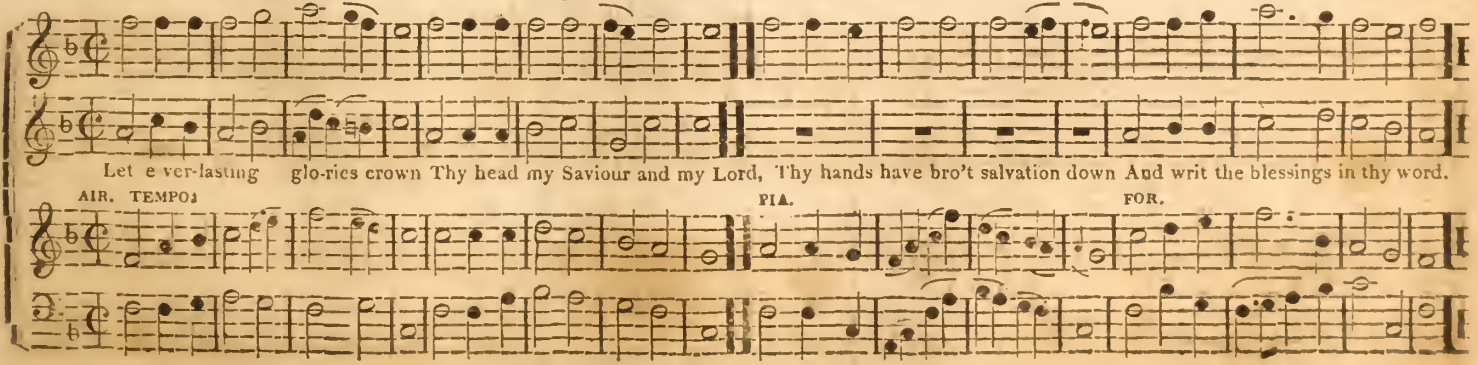
No. 128. LANGPORT, L. M.



LANGPORT—Concluded. Psalm 91, Dr. Watts. T. Clark. Nos. 128—129.



NEWRY, L. M. Hy. 131, 2d Book, Dr. Watts. No. 129.



Nos. 130—131. BREWER, L. M. Hy. 207, Rip. and 184, Evan. Luth. Sel.

Come gracious spirit,

Come gra-cious spi-rit, heav'n-ly Dove, With light and com-fort from a-bove, Be thou our guar-dian, thou our guide, O'er

AIR. MODERATO.

ev'-ry thought and step pre-side.

No. 131. ISLINGTON, L. M.

E-ter-nal source of ev'-ry joy, Well may thy praise our

AIR.

PIA. FOR.

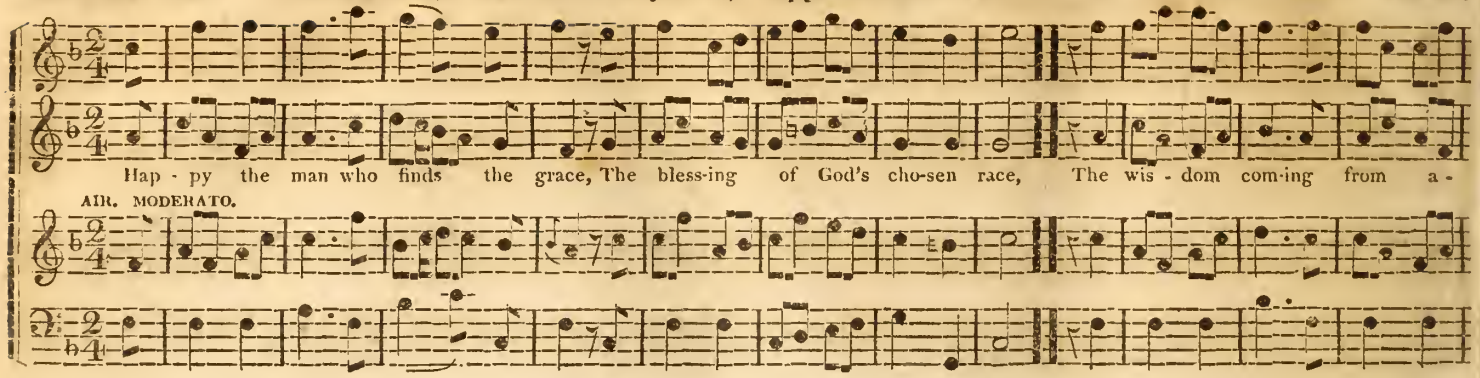
lips em-ploy; While in thy tem-ple we ap - pear, Whose goodness crowns, Whose goodness crowns the cir - cling year.

PIA. FOR.

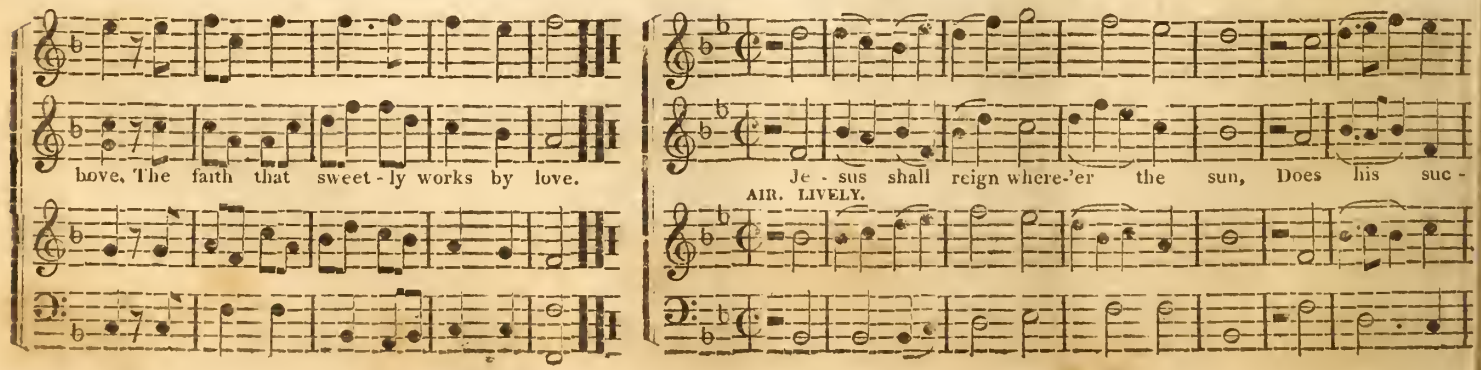
CHARD, L. M. Hy. 48, 1st Bk. Dr. Watts, and 288, Ev. Luth. Sel. F. England, No. 132.

Awake our souls away our fears, Let ev'ry trembling thought be-gone; Awake and run the heav'nly race And put a cheerful cou-rage on.

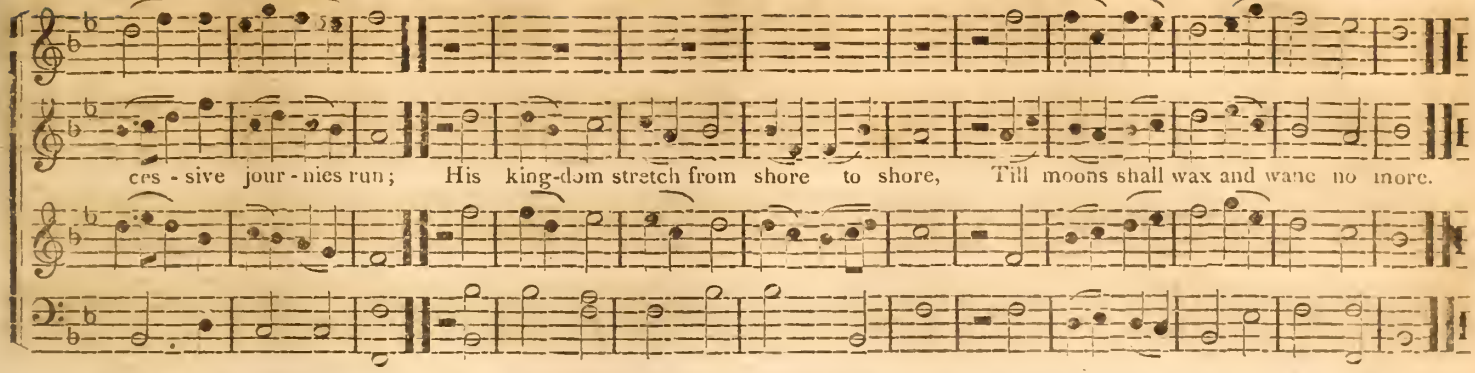
AIR. SPIRITO. PIA. FOR



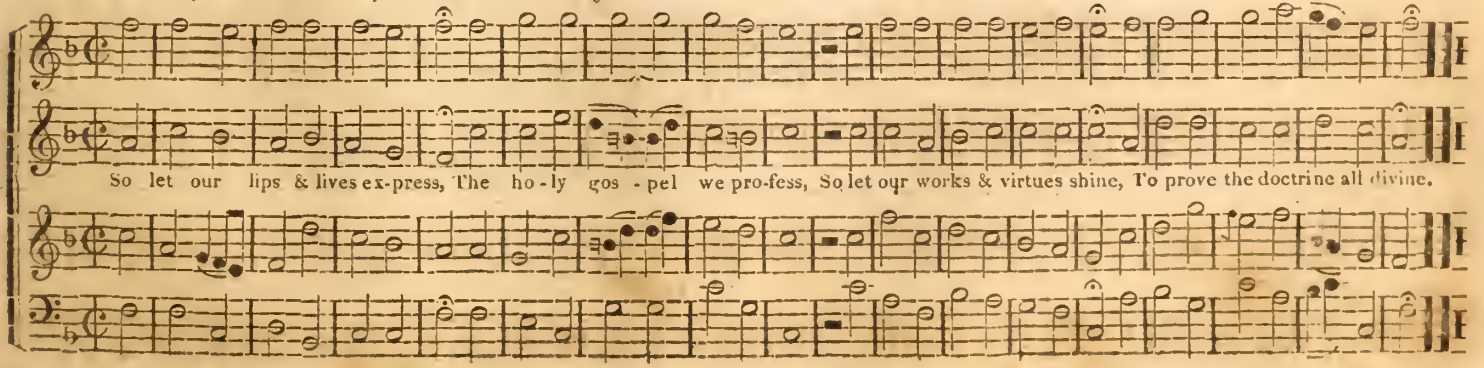
No. 134. LITCHFIELD, L. M.



LITCHFIELD—Concluded. Ps. 72, 2nd part, Dr. W. and 177, Ev. Luth. Sel. Nos. 134—135.



KENT, or PAUL'S, L. M. Hy. 132, 1st Bk. Dr. W. and 274, Ev. Luth. Sel. No. 135.



UNIS.

He reigns the Lord the Sa-viour reigns, Praise him in e - van - ge - lic strains; Let the whole earth in songs re - joice, And

AIR. SPIRITO.

UNIS - - -

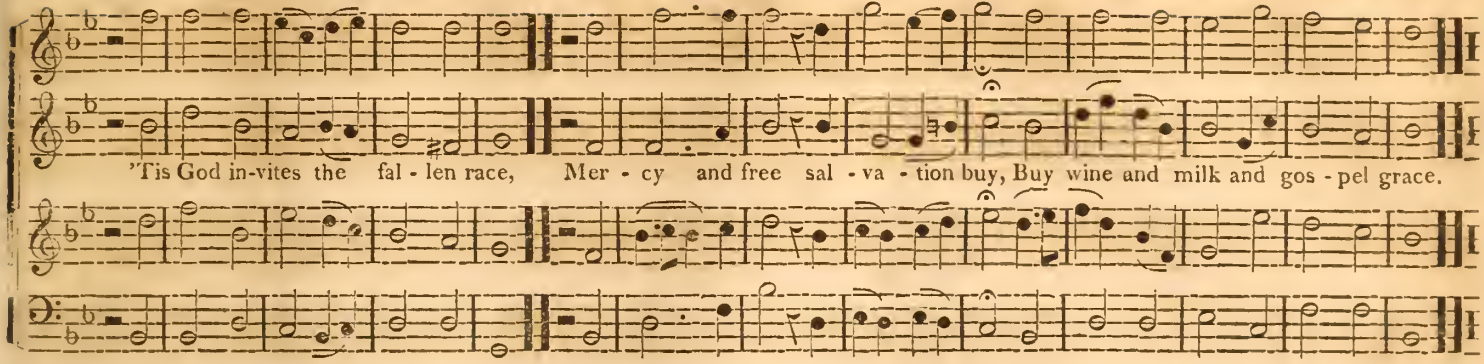
Let the in songs

dis -tant islands join their voice, And distant islands join their voice.

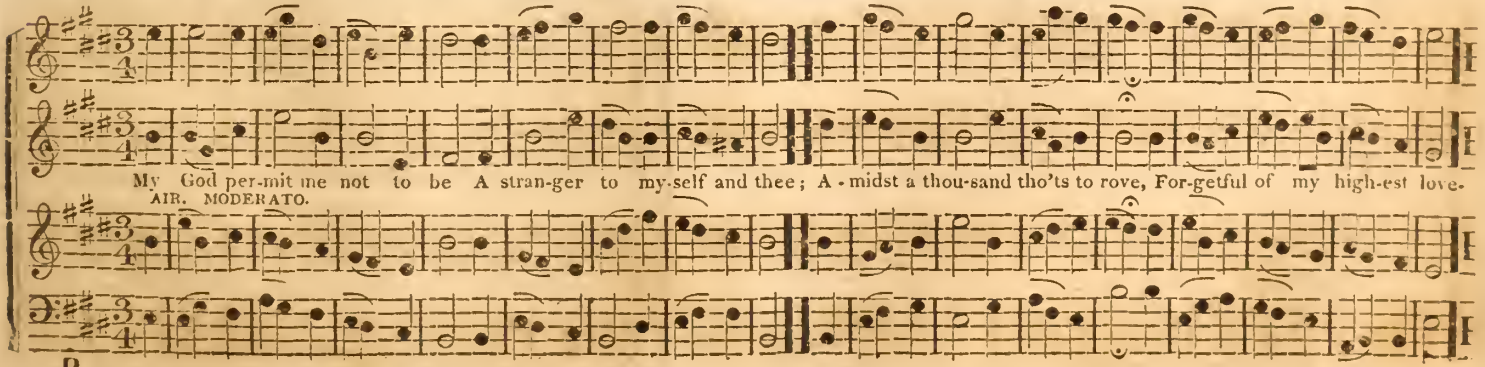
No. 137. FOUNTAIN, L. M. J. Leach.

O ev' - ry one that thirsts draw nigh,

FOUNTAIN—Concluded. Hy. 1st, Methodist collection, 2nd Part. Nos. 137—138.



ASYLUM, L. M. Hy. 122, Bk. 2nd, Dr. Watts. Ascribed to Stanley. No. 138.



P

No. 139—140. WILTON, L. M. Hy. 146, 1st Book. Dr. Watts. B. Cuzens.

PIA.

Go wor-ship at Im-ma-nuel's feet, See in his face what wonders meet; Earth is too nar-row to ex-press, His worth his

AIR. CHEERFUL. PIA.

FOR.

glo-ry or his grace, His worth his glo-ry or his grace.

FOR.

No. 140. DERBY, L. M.

Thine earth-ly sab-baths Lord we love, But there's a

AIR. VIGOROSO.

no - - bler rest a-bove, Thy servants to that rest aspire, With ardent hope & strong desire, :||:

With ardent hope and strong de - - sire, :||:

GILGAL, L. M. Hymn 129, Book 1st, Dr. Watts, and 128, Ev. Luth. selection. No. 141.

My dear Re-deem-er and my Lord, I read my du - ty in thy word, But in thy life the law ap-pears, Drawn out in liv-ing cha-rac-ters.

AIR. VIGOROSO.

No. 142—143. KIMBOLTON, L. M. Psalm 92, 1st part, and Hymn 375, Ev. Luth. Sel.

AIR. SPIRITO. FOR.

Sweet is the work my God my King, To praise thy name give thanks & sing; To shew thy love, by morn-ing light, And talk of

UNIS

No. 143. WARRINGTON, L. M.

PIA.

all, And talk of all, And talk of all thy truths at night.

PIA

Just are thy ways and

AIR. MAESTOSO.

WARRINGTON—Concluded. Psalm 18, 3d Part. Dr. Watts. R. Harrison. Nos. 143—4.

true thy word, Great rock of my se - cure a - bode; Who is a God be - side the Lord, Or where's a re - fuge like our God.

SIMEON, L M. Hy. 43, 2d Bk. Dr. Watts. Stanley. No. 144.

Now for a tune of lofty praise, To great Je-ho-vah's e-qual Son; A-wake my voice in heav'nly lays, Tell the loud wonders he has done.

AIR. CHEERFUL.

Nos. 145—6. PORTUGAL NEW, or ADESTI FIDELES, L. M. Hy. 118, & 366, Ev. Lu. Sel. S. Webba.

All glo-rious God what hymns of praise Shall our transport - ed voi - ces raise, What ar-dent love and zeal are due, While heav'n stands

AIR. CHEERFUL. PIA.

FOR.

o-pen While heav'n stands open While heav'n stands open to our view.

FOR.

No. 146. NEW SABBATH, L. M.

A - no - ther six day's work is done,

AIR. SPIRITO.

NEW SABBATH—Concluded. Hy. 348, Rip. and 372 Ev. Luth. Selection. Nos. 146—147.

A - no - ther Sab - bath is be - gun, Re-turn my soul en - joy thy rest, Im-prove the day thy God has blest.

PIA. FOR.

GLOUCESTER, L. M. or as 112th. Hy. 15, Bk. 2, and 192 Ev. Luth. Sel. Milgrove. No. 147.

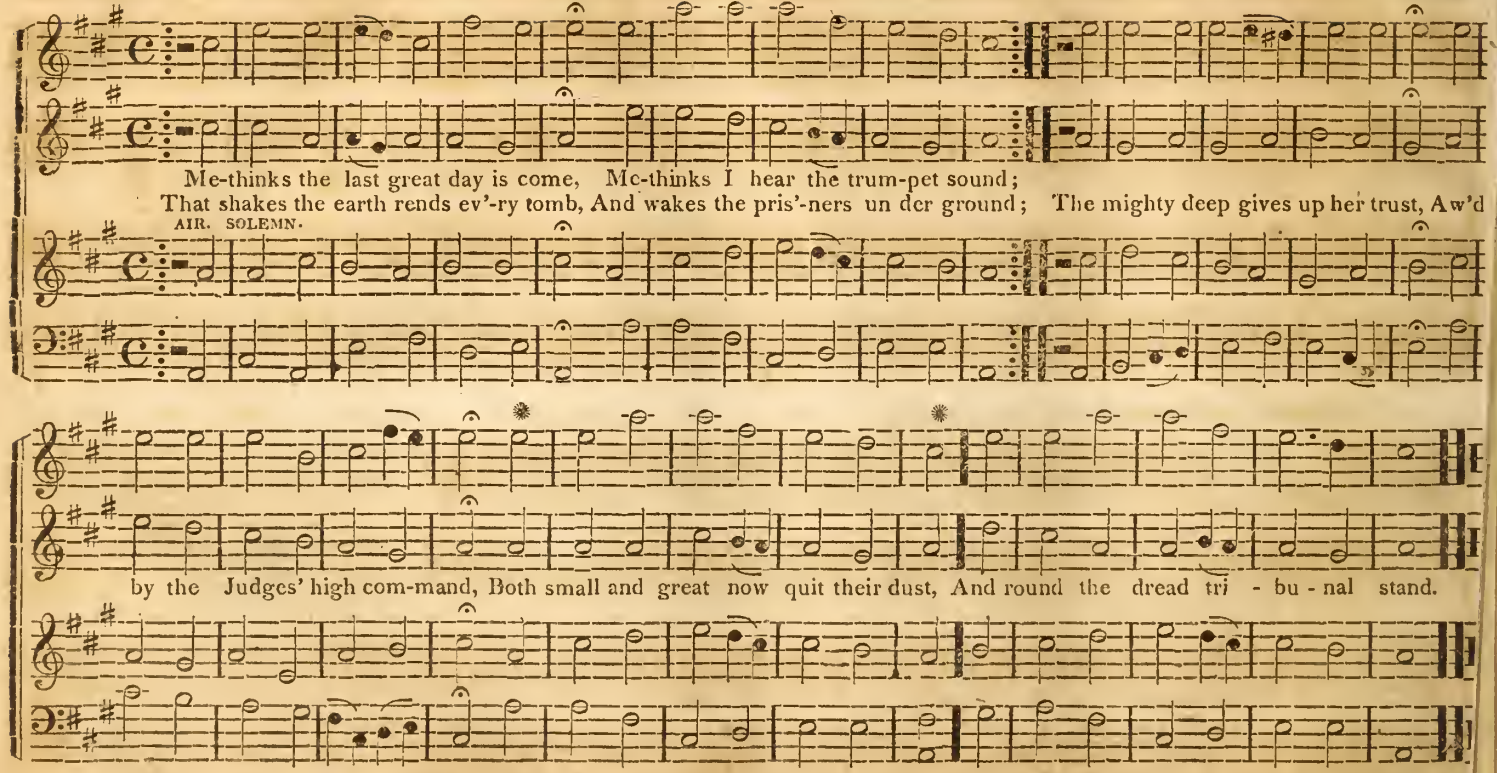
Conclude each verse with the two first lines of the tune.

Far from my thoughts, vain world begone, Let my religious hours alone ; Fain would my eyes my Saviour see, I wait a visit Lord from thee.

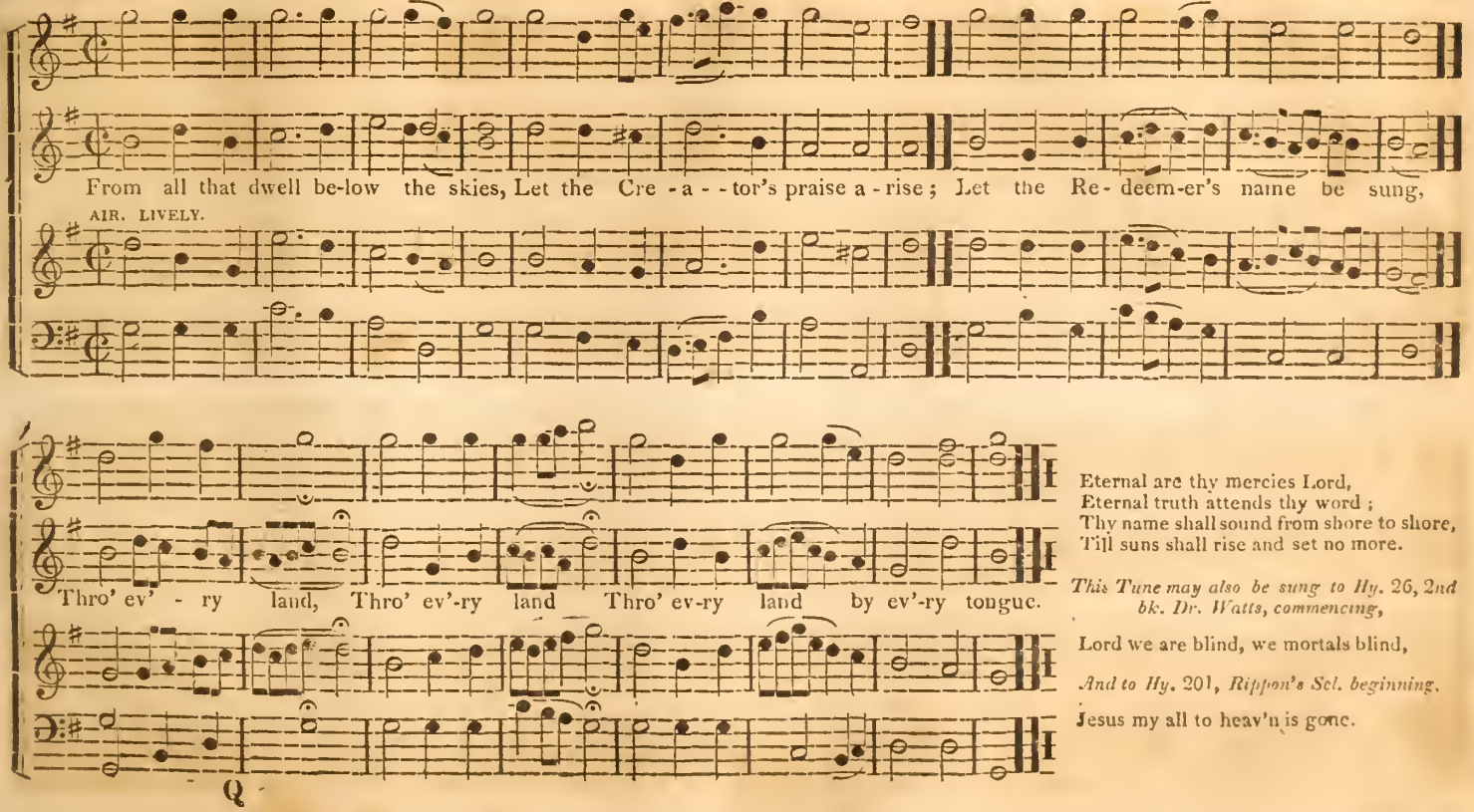
AIR. SPIRITO.

DA CAPO.

No. 148. JUDGMENT, L. M. D.* Hy. 571, Ver. 1, 2, 3, 5, Rippon's. and 506, Ev. Luth. M. Luther.



* This tune may be used as a *Single* Long Metre, by omitting the first repeat; then repeat the *fourth* line of the verse, to the pa between the mark * and let it there close.



Eternal are thy mercies Lord,
Eternal truth attends thy word;
Thy name shall sound from shore to shore,
Till suns shall rise and set no more.

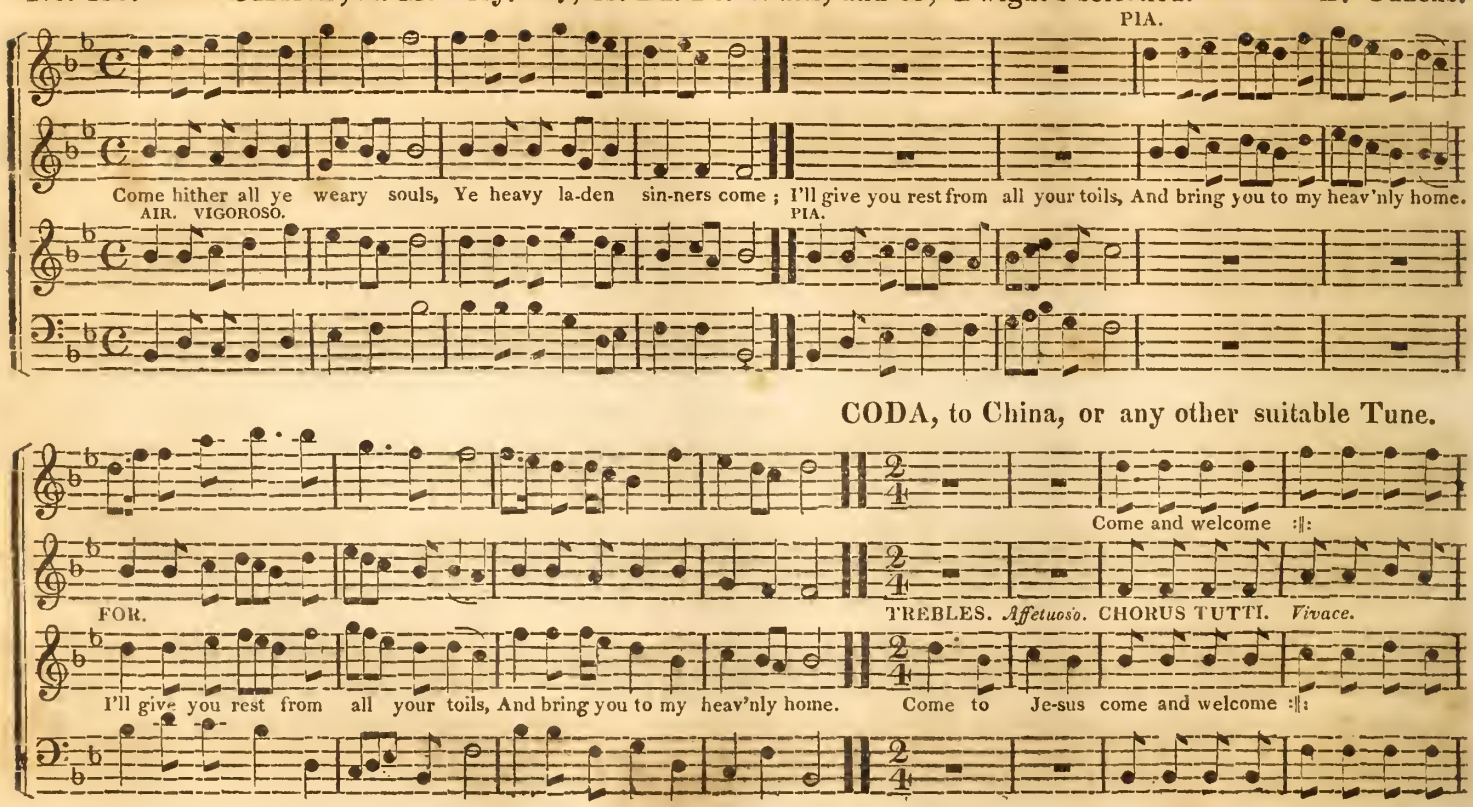
This Tune may also be sung to Hy. 26, 2nd bk. Dr. Watts, commencing,

Lord we are blind, we mortals blind,

And to Hy. 201, Rippon's Sel. beginning.

Jesus my all to heav'n is gone.

No. 150. CHINA, L. M. Hy. 127, 1st Bk. Dr. Watts, and 65, Dwight's selection. B. Cuzens.



Come and welcome, Come and welcome, :‖: :‖: Come Come and welcome sin - ner come.

Affetuoso. CHORUS.

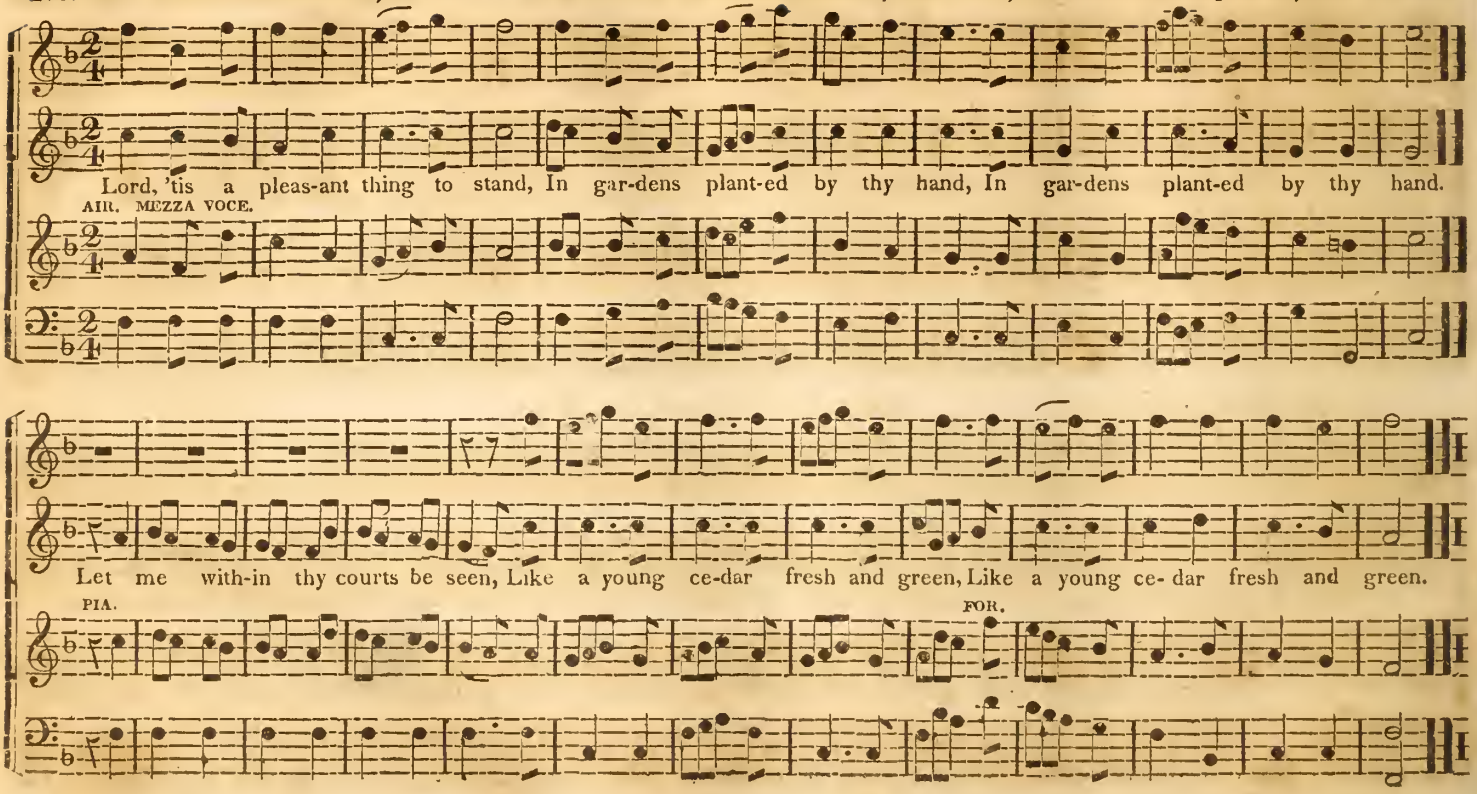
come and welcome, Come Come to Je-sus, come and welcome :‖: :‖: Come, Come and welcome sin - ner come.

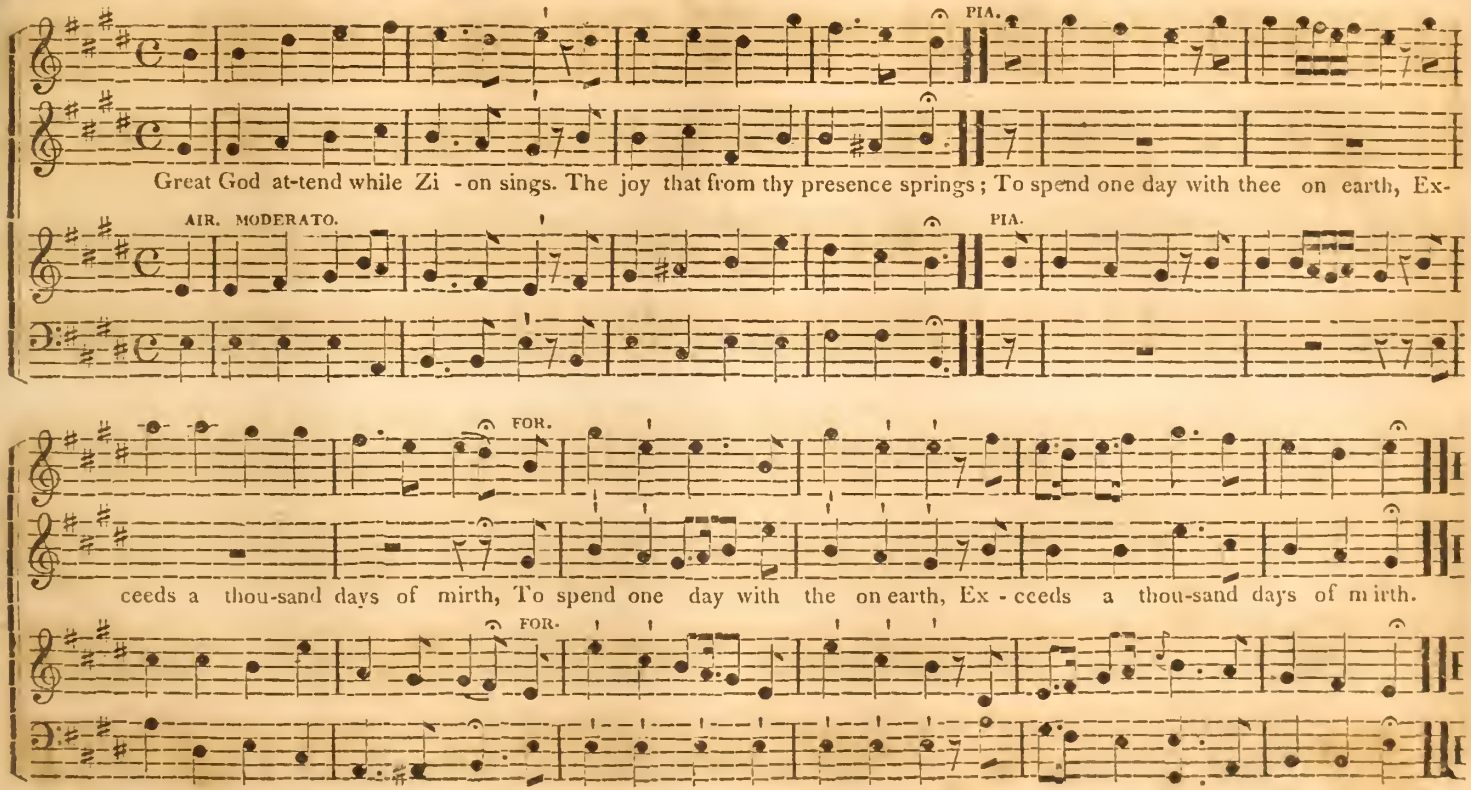
COSTELLOW, L. M. Hy. 122, 2nd Book, Dr. Watts. Costellow. No. 151.

Be earth with all her scenes withdrawn Let noise and va - ni - ty be-gone ; In secret silence of the mind, My heav'n and there my God I find.

AIR. MODERATO.

No. 152. MONMOUTH, L. M. or as the 113th Metre. Ps. 92, 2nd Part, Dr. W. and Hy. 366, Ev. L. Sel.




PIA.
Great God at-tend while Zi - on sings. The joy that from thy presence springs; To spend one day with thee on earth, Ex-
AIR. MODERATO.
PIA.
FOR.
ceeds a thou-sand days of mirth, To spend one day with the on earth, Ex - ceeds a thou-sand days of mirth.
FOR.

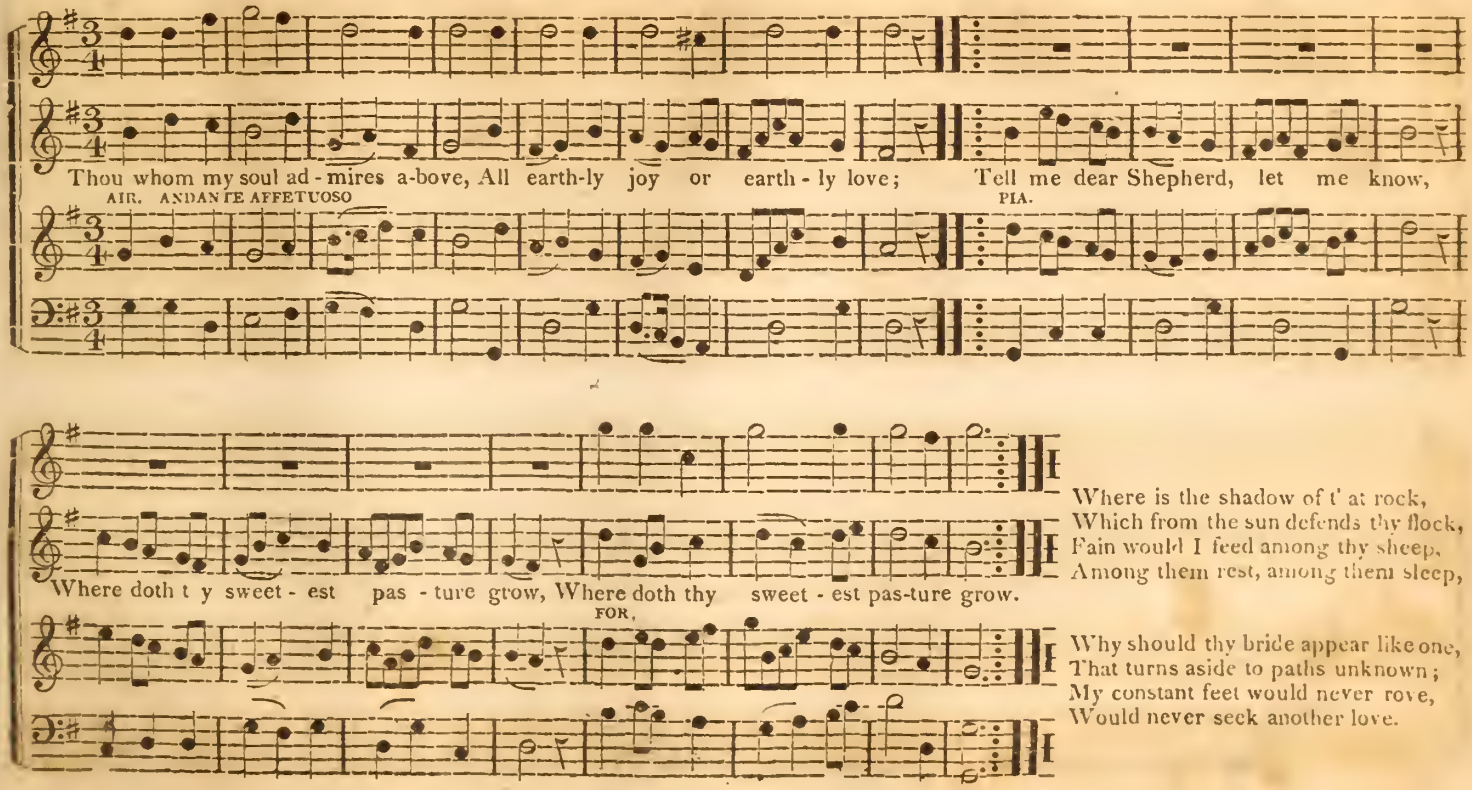
TWO TREBLES.

My soul thy great Cre - a - tor praise, When cloth'd in his ce - les - tial rays; He in full ma - jes - ty ap - pears, And

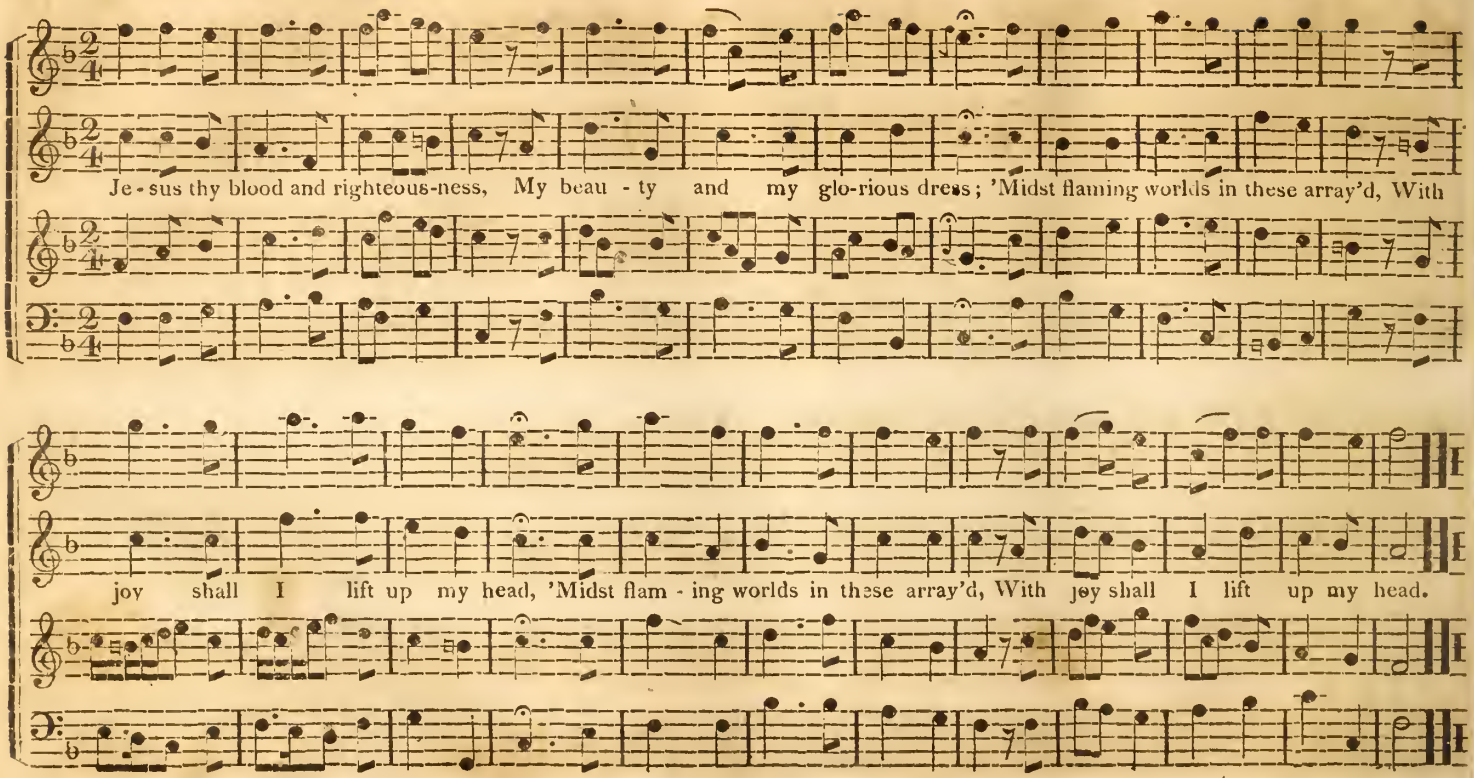
AIR. SPIRITO. PIA.

like a robe his glo - ry wears, He in full ma - jes - ty ap - pears, And like a robe his glo - ry wears.

FOR.


Thou whom my soul ad - mires a-bove, All earth-ly joy or earth - ly love; Tell me dear Shepherd, let me know,
AIR. ANDANTE AFFETUOSO
PIA.
Where doth t y sweet - est pas - ture grow, Where doth thy sweet - est pas-ture grow.
FOR.
Where is the shadow of t' at rock,
Which from the sun defends thy flock,
Fain would I feed among thy sheep,
Among them rest, among them sleep,
Why should thy bride appear like one,
That turns aside to paths unknown;
My constant feet would never rove,
Would never seek another love.

No. 136. TUNBRIDGE, L. M. or as the 112th Metre. Hy. 84, Rippon's Selection. T. Clark.



AIR MEZZA VOCE. Keep me

Glo - ry to thee my God this night, For all the blessings of the light; Keep me O keep me king of kings Un-der thy own Al-

Un-der thy own Un-der

PIA. FOR. Un-der

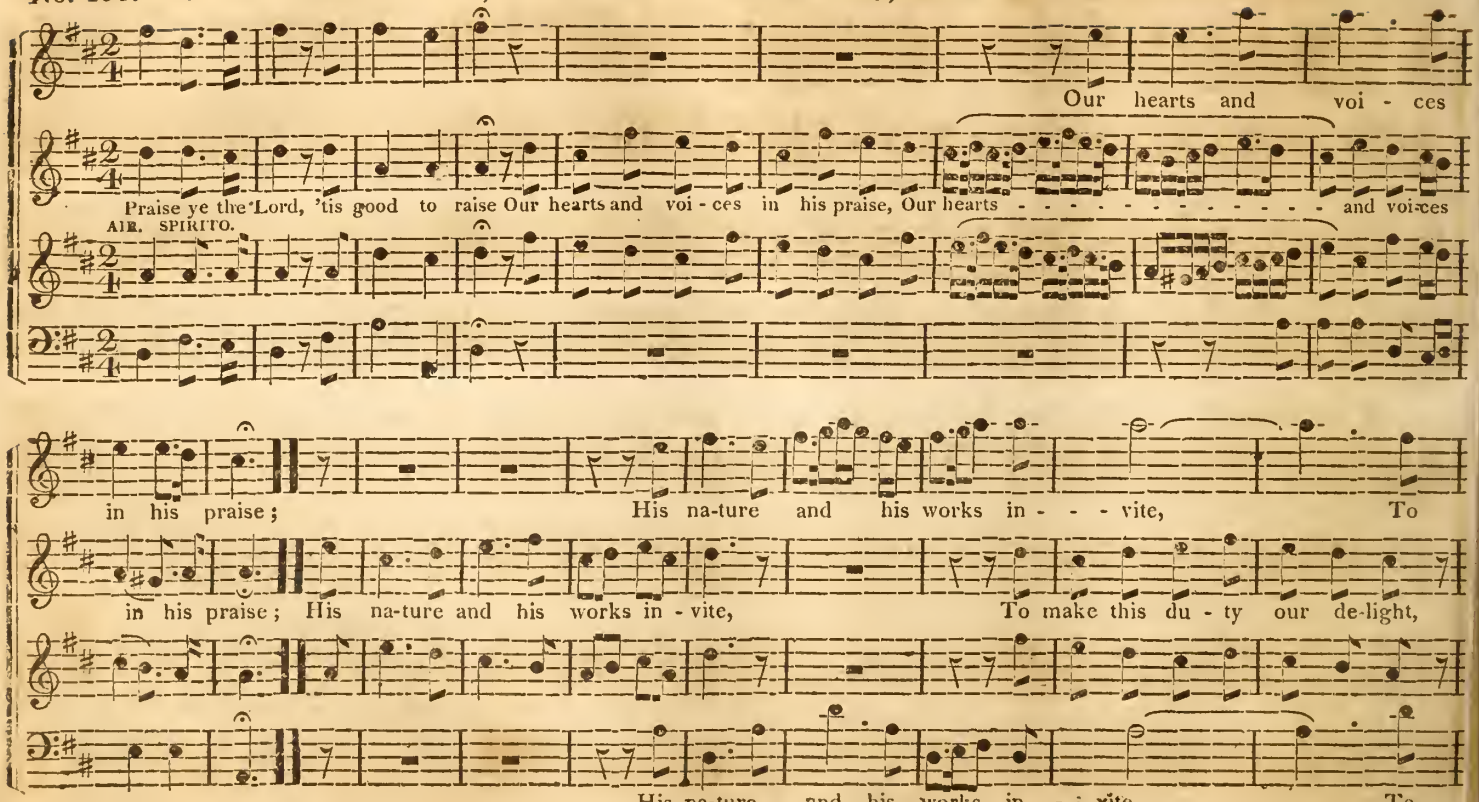
migh-ty wings Under thy own Almighty wings, Under thy own Al-migh-ty wings.

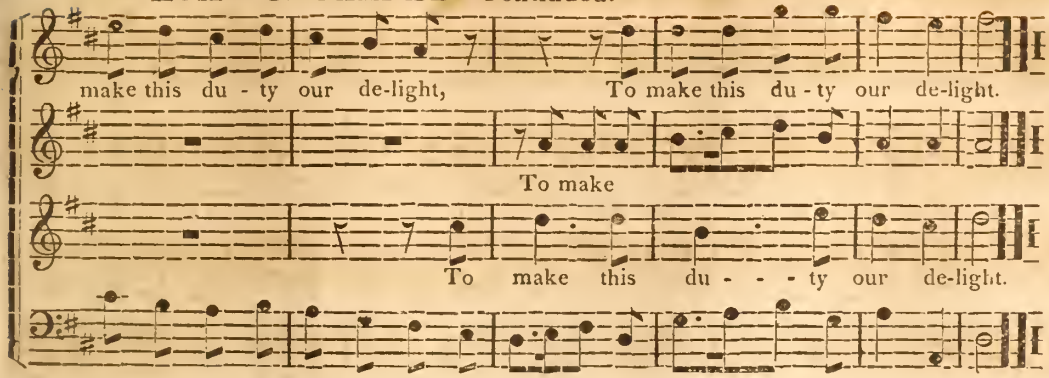
R Under thy own

Teach me to live, that I may dread,
The grave as little as my bed;
Teach me to die, that so I may
Rise glorious at the judgment day,

O let my soul on thee repose,
And may sweet sleep mine eye-lids close,
Sleep that shall me more vig'rous make,
To serve my God when I awake.

No. 158. HOXTON CHAPEL, L. M. Psalm 147, 1st Part.

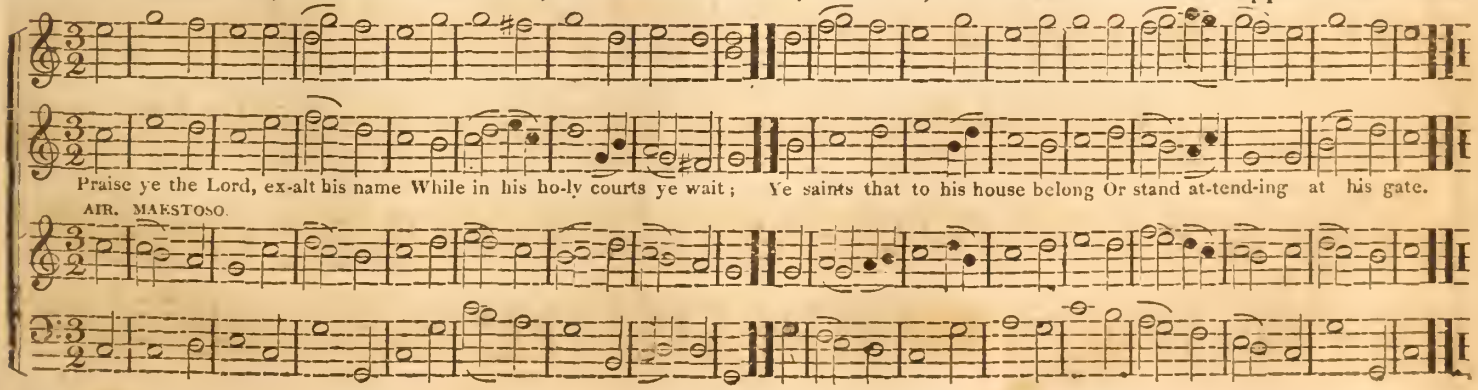




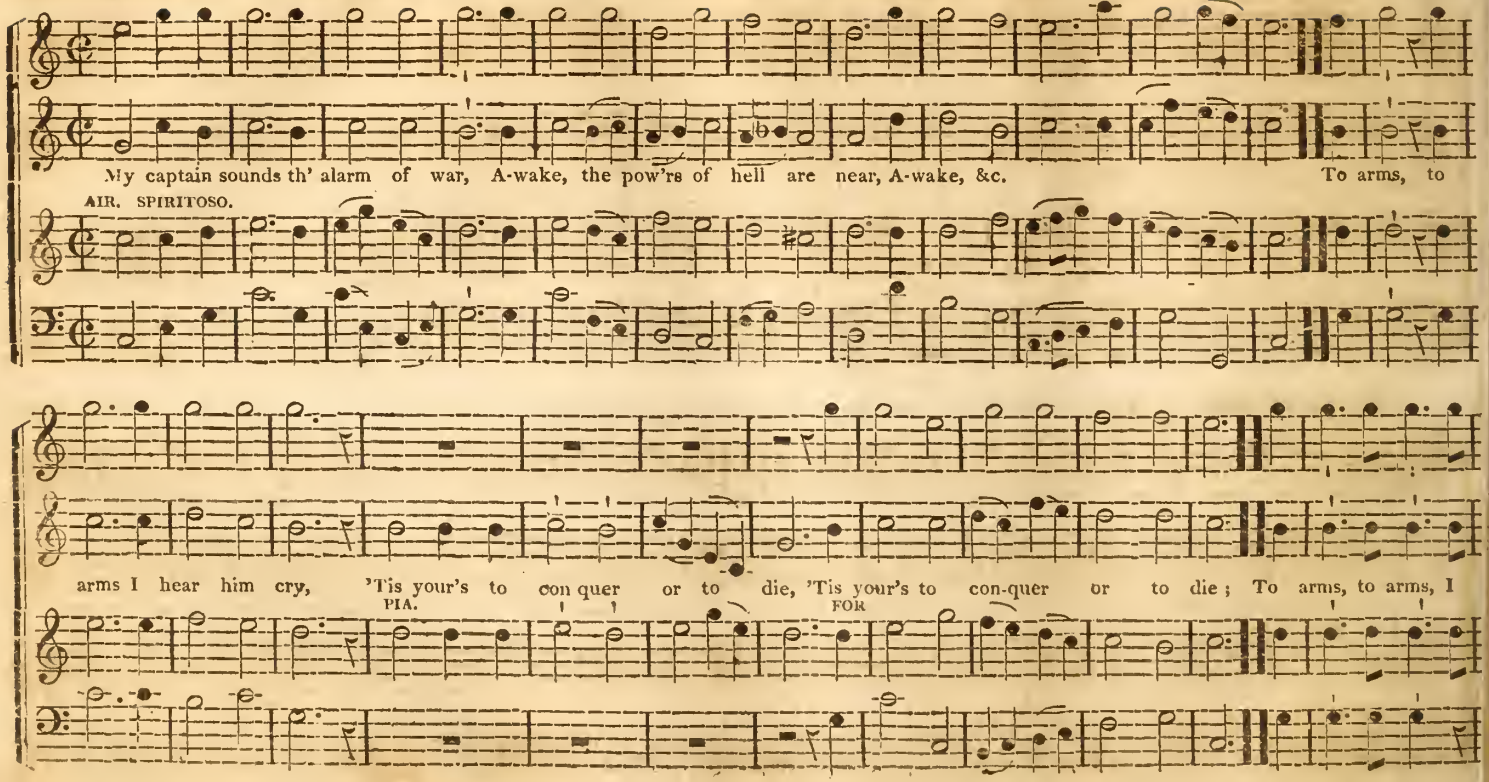
The Lord builds up Jerusalem
And gathers nations to his name;
His mercy melts the stubborn soul,
And makes the broken spirit whole.

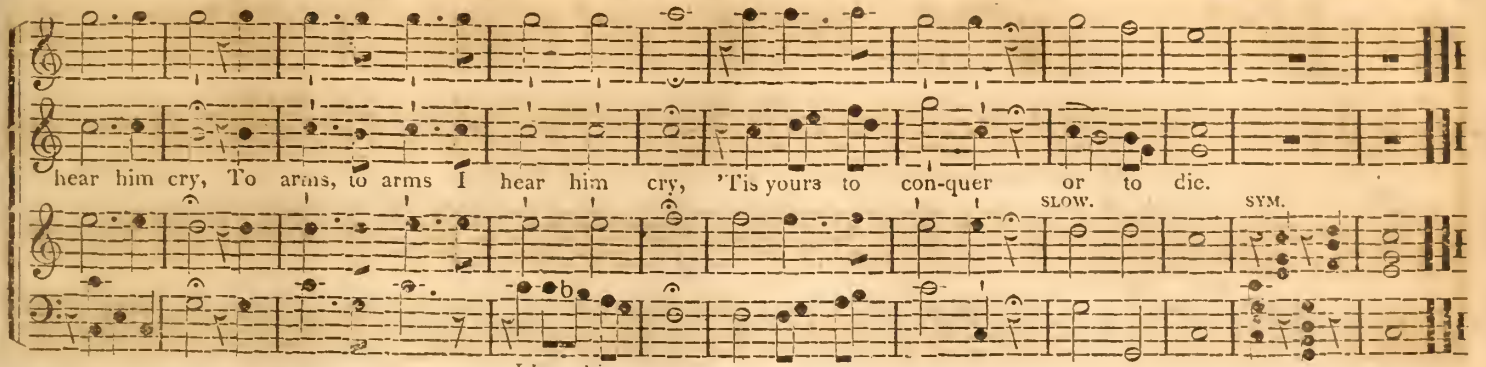
Great is our Lord, and great his might,
And all his glories infinite;
He crowns the meek, rewards the just,
And treads the wicked to the dust.

WAREHAM, or ALL SAINTS, L. M. Ps. 135, 1st Part, Dr. Watts. Knapp. No. 159.

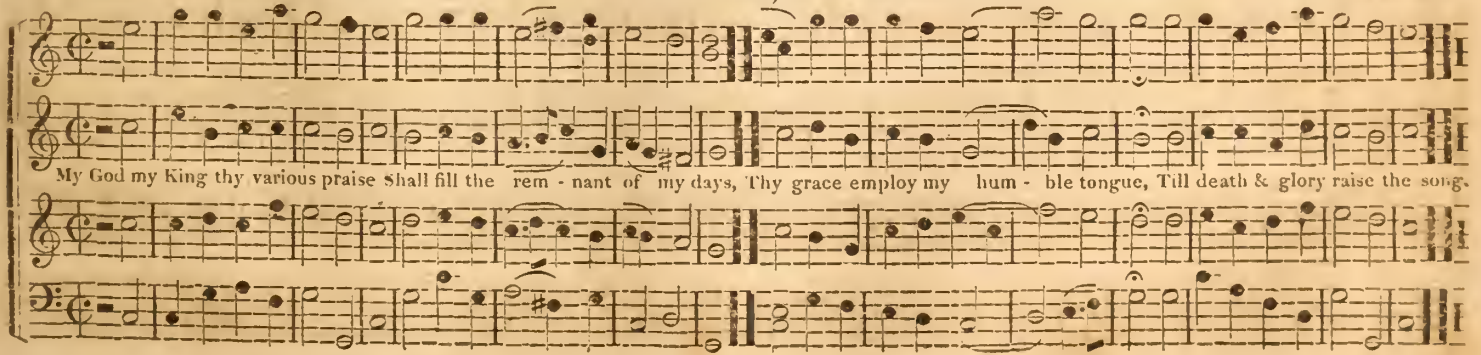


No. 160. **CHRISTIAN WARFARE, L. M.** Hy. 303, Rippon's Selection. Harvey.

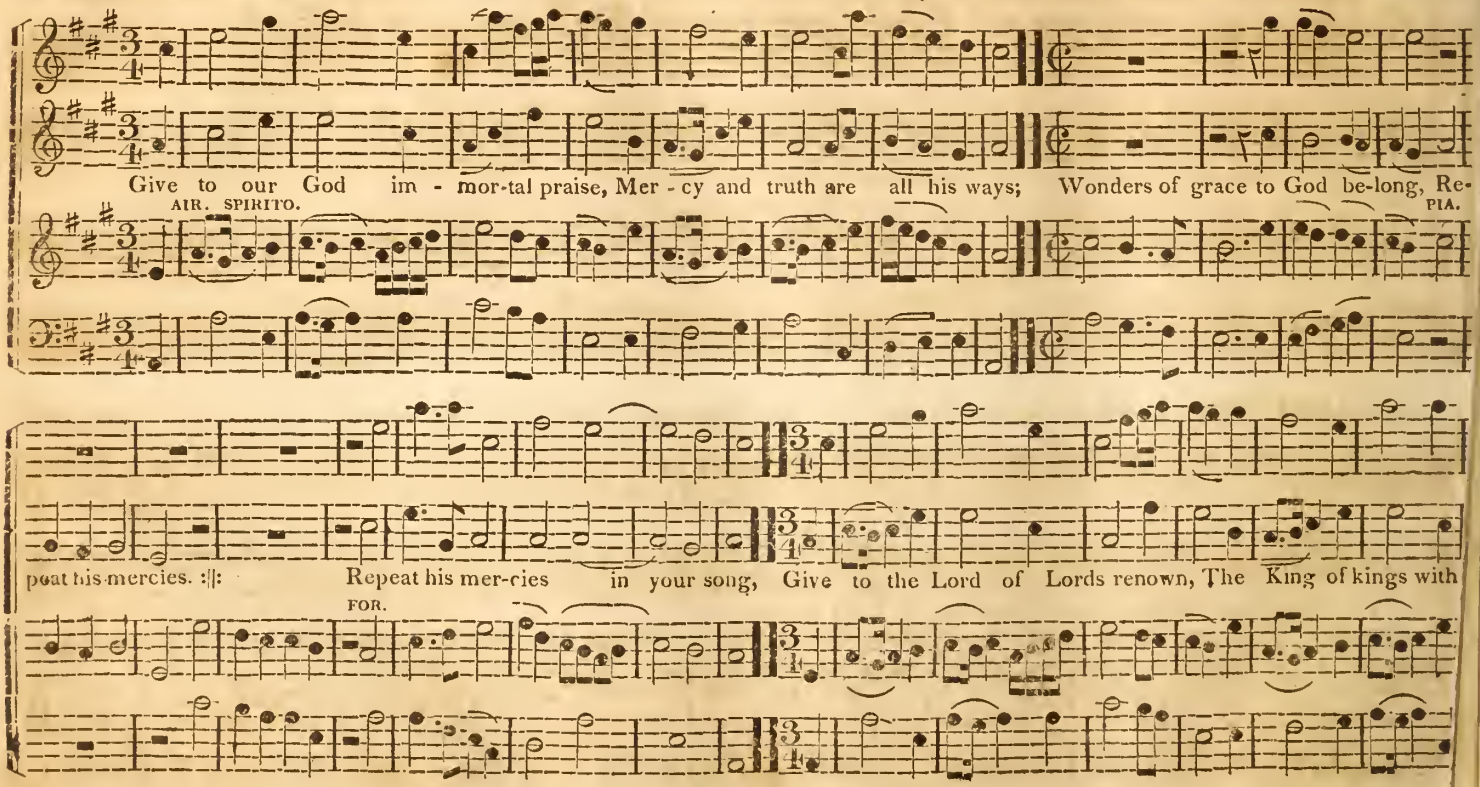


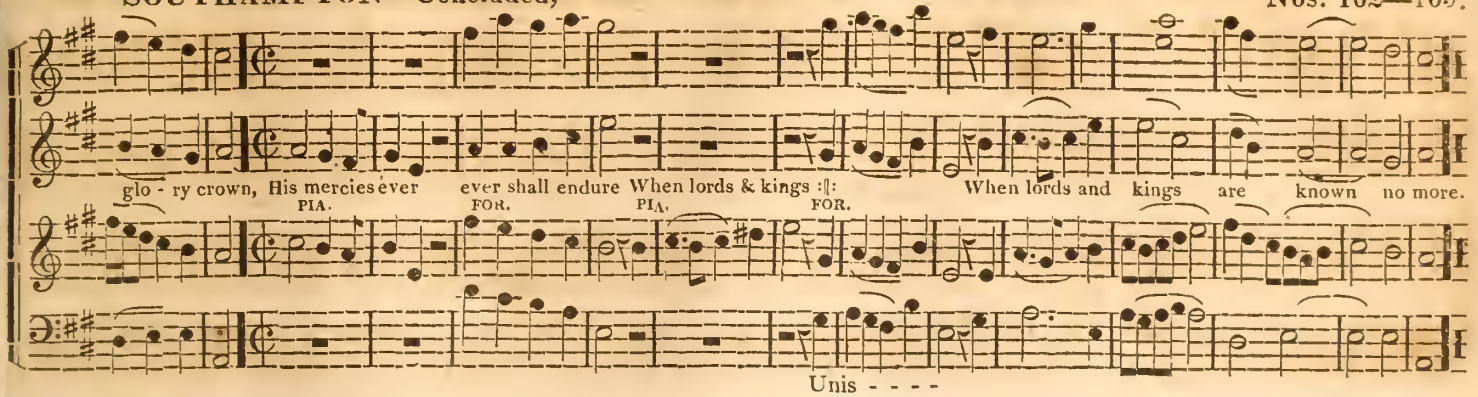


BRAMCOATE, L M. Ps. 145, Dr. Watts. No. 161.

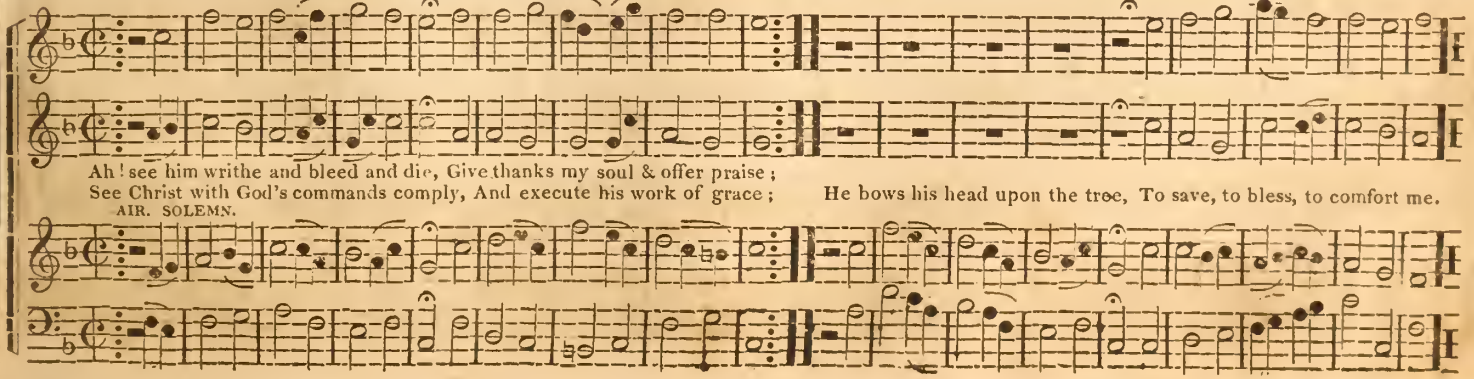


No. 162. SOUTHAMPTON, L. M. D. Ps. 136, Dr. W. and Hy. 5, Ev. Luth. Selection. Is. Smith.





STRASBURGH, L. M. or as the 112th. Hymn 149, Ev. Luth. Selection. No. 163.



No. 161. HORSLEY, L. M. Psalm 19, Dr. Watts. Is. Tucker.

The heav'ns de - clare thy glo - ry Lord, In ev' - - ry star thy wis do·n shines; But when our

AIR. VIGOROSO.

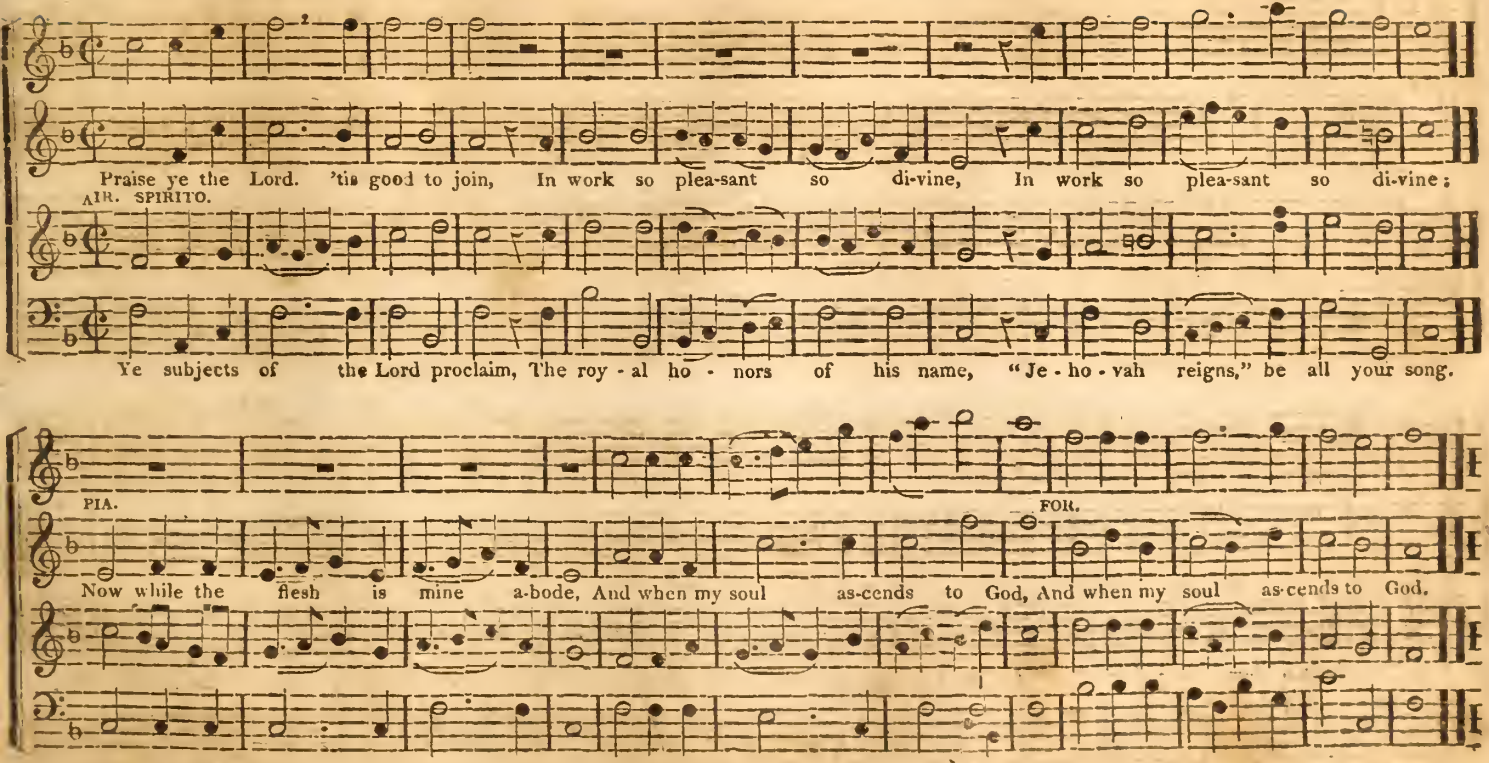
We read thy name in fair - er lines, We

PIA. FOR.

eyes be-hold thy word, We read thy name - - - - in fair - er lines, We read thy name in fair - er lines.

We read

NEWCOURT, L. M. or as 113th, Ps. 146, Dr. W. and 73, Ev. Luth. Sel. H. Bond. No. 165.



No. 166. ABBAS COMB, L. M. Hy. 246, Rippon's Selection, or with Coda, P. M.

Why wake the soft har-monious lays, Why do our songs u - ni - - - ted raise, Why do - - - - - - - - - our songs u - ni - ted raise.

AIR. CHEERFUL.

Why do our

'Tis heav'n born cha - ri - - - ty we praise, The source - - - - - of all our earthly joys,

The source

'Tis heav'n born cha - ri - - - ty we praise, The source of all our earthly joys, The source - - - - of all our earth - ly joys.

The source of all

Hail cha-ri-ty (let me be full of) thee - - - - - - - Bright e - - - ma - na - tion of the De - i - ty, Bright

Hail cha - ri - ty what heart but glows with thee Bright e - ma - na - tion of - - - - -

Hail cha - ri - - - ty what heart but glows with thee Bright e - ma - ma - tion e - - - - - - ma - na - tion of the De - i - ty, Bright

Bright e - ma - na - tion of

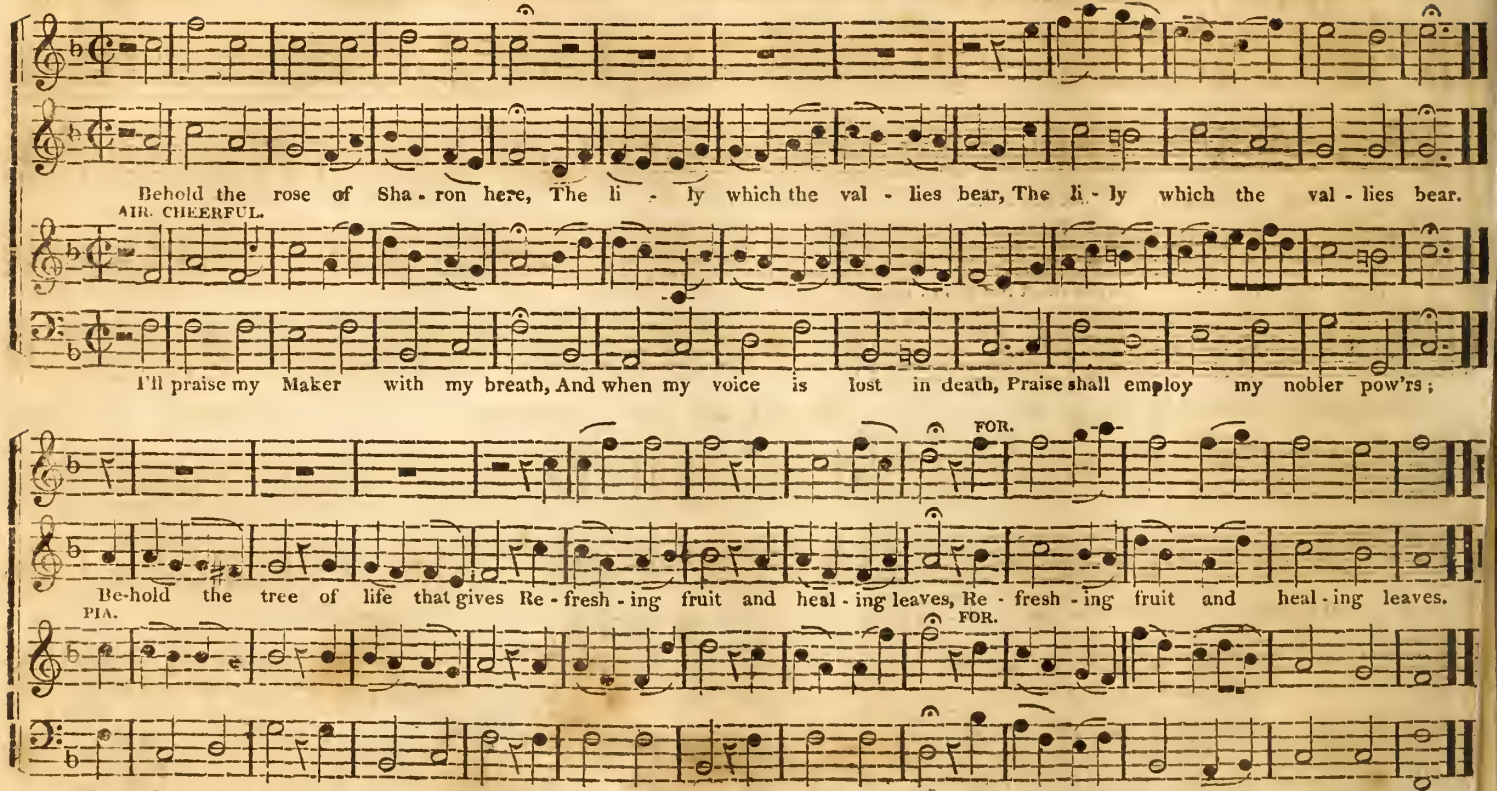
e - - - - - ma - - - na - - - tion of the De - - - - i - - y.

Bright e - ma - na-tion of

The great Redeemer of mankind,
Commanded us to own thy sway;
And yield to thee the willing mind,
Let all the kind behest obey.
Hail charity, &c.

Then shall the childrens' blessings rise,
Aspiring to th' Almighty's throne;
Angels shall waft them o'er the skies,
And make the happy song their own.
Hail charity, &c

No. 168. MARTIN'S LANE, L. M. or as 113th, Ps. 146, Dr. W. and Hy. 6, Ev. Luth. Sel.



OLD HUNDREDTH. Ps. 100th, Ch. Prayer Bk. Ascribed to M. Luther. Nos. 168—169.

With one consent let all the earth, To God their cheerful voices raise, Glad homage pay with awful mirth, And sing before him songs of praise.

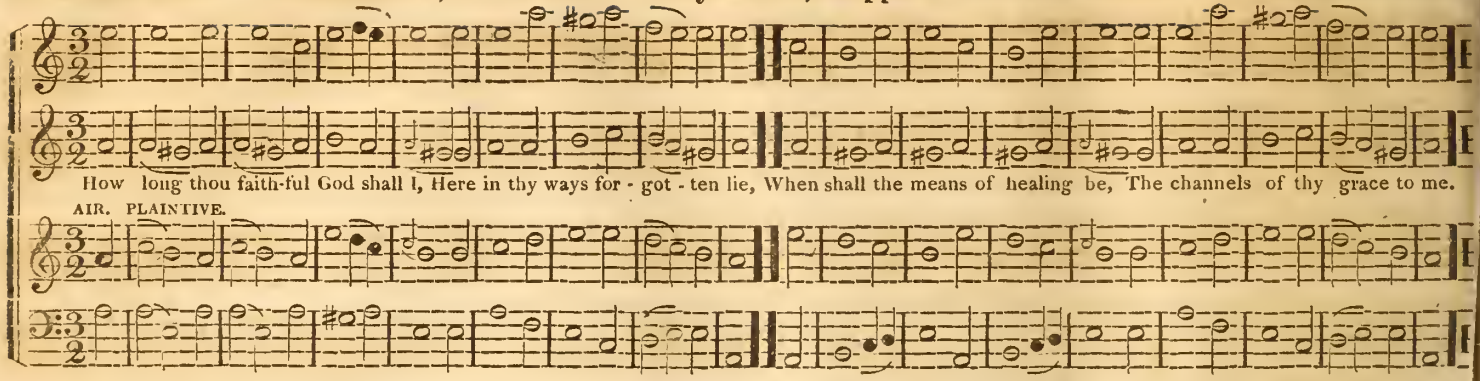
AIR MAESTOSO.

GERMAN HYMN, as L. M. Hy. 61, Ev. Luth. Selection. Pleyel. No. 169.

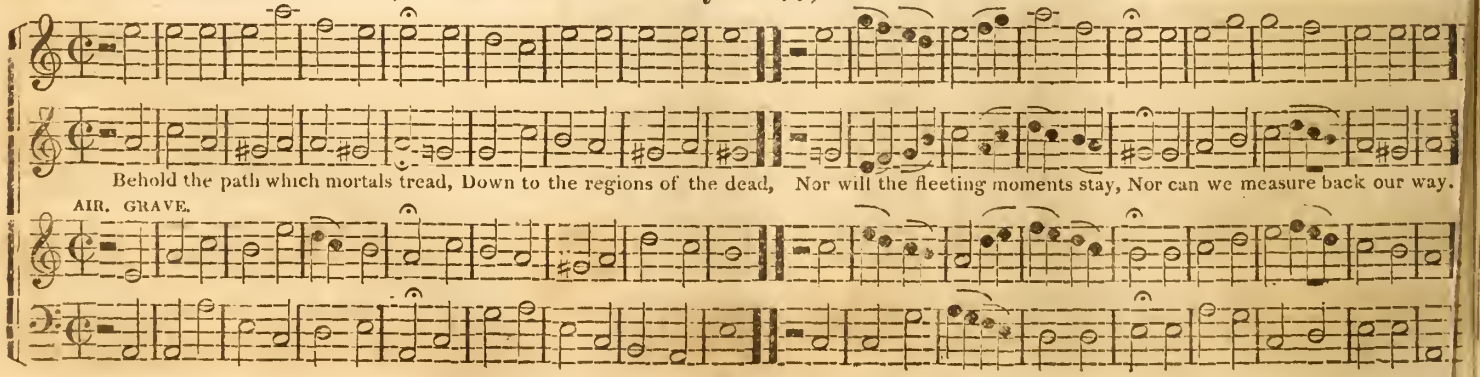
The spacious firmament on high, With all the blue etherial sky; And spangled heav'ns a shining frame, Their great ori-gi- nal pro-claim

AIR. MODERATO.

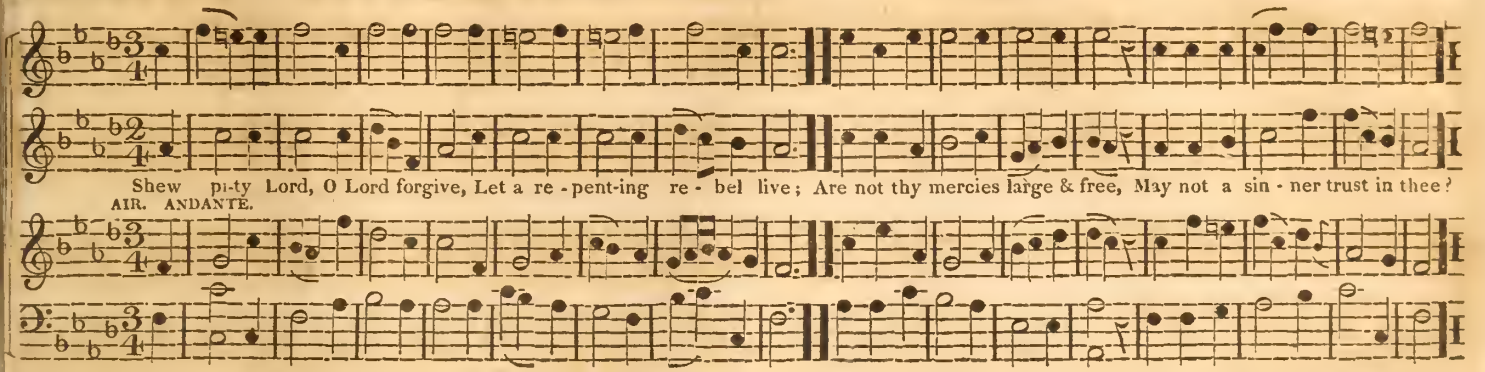
Nos. 170—171. **MUNICH, L. M.** Hymn 364, Rippon's Selection. From the German.



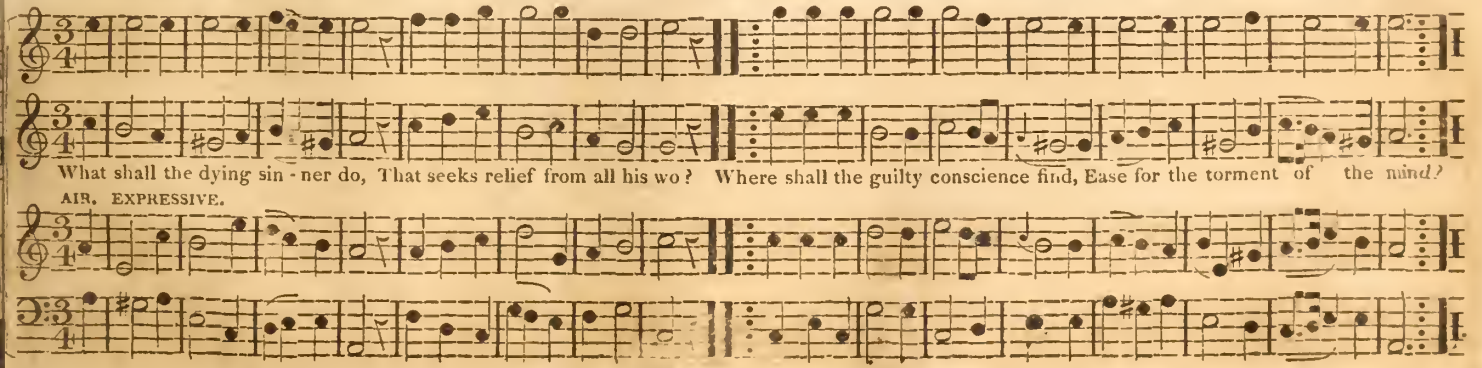
No. 171. **ST. BARNABAS, L. M.** Hymn 477, Ev. Luth. Selection.



PENITENCE, L. M. Psalm 51, 1st part. C. Meineke. Nos. 172—174.



GILEAD, L. M. Hymn 60, Dr. Dwight's and Rippon's Selection. T. Clark. No. 173.



Death is the gate - - of end-less joy, And

Death is the gate of end - less joy, And

AIR. SOLEMN.

Why should we start and fear to die, What tim'rous worms we mortals are; Death is the gate of end - less joy, And

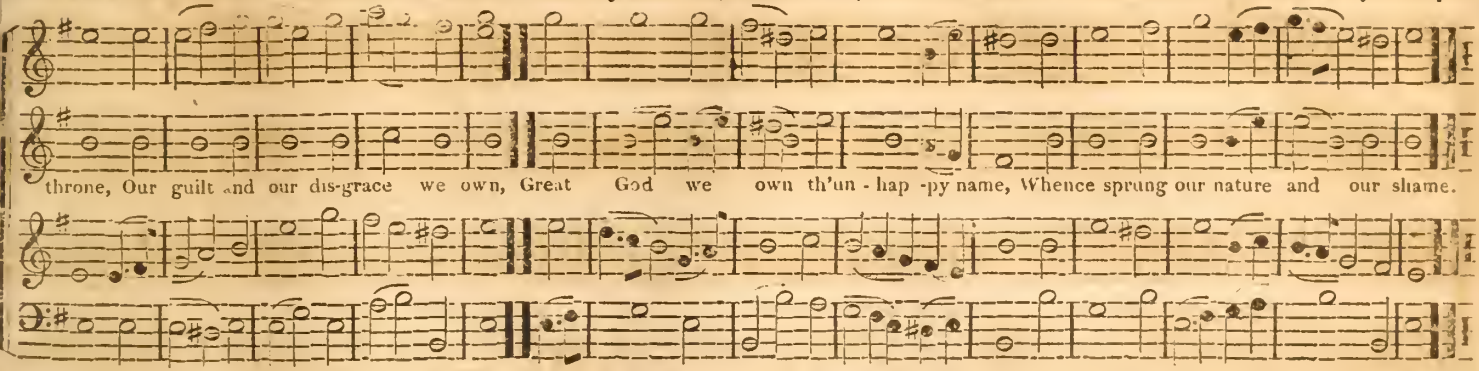
Death is the gate of endless joy,

No. 175. LIMEHOUSE, L. M.

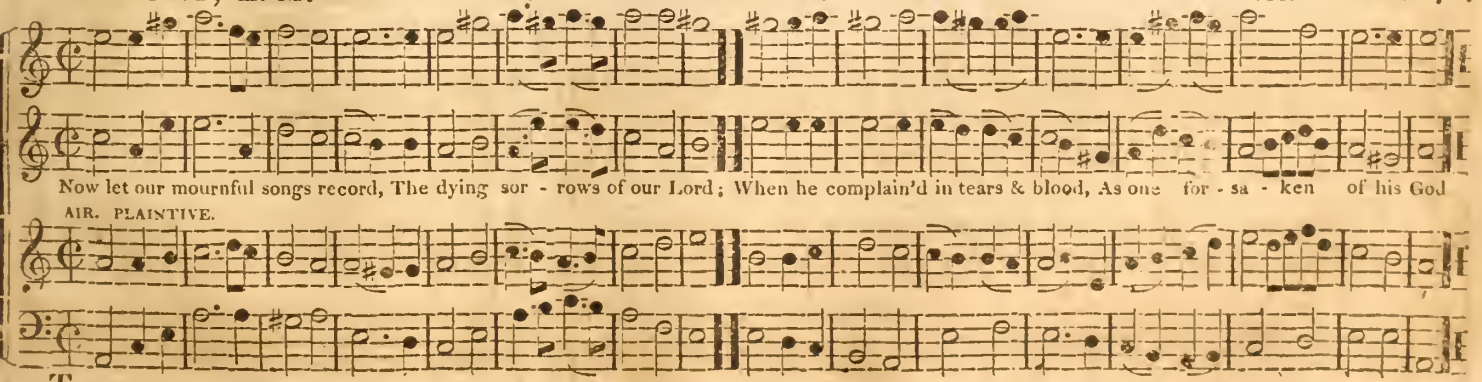
yet we dread to en - ter there, And yet we dread to en - ter there.

Deep in the dust be - fore thy

AIR. SOLEMN.



SEABURY, L. M. Psalm 22. J. Cole. No. 176.



T

Nos. 177—178. KINGSBRIDGE, L. M. Ps. 139, Dr. Watts, and Hy. 37, Ev. Luth. Selection.

AIR. SOLEMN.

Lord thou hast search'd and seen me through, Thine eye com-mands with piercing view, My ris - ing and my rest - ing hours, My heart and flesh with all their pow'rs.

No. 178. BROOKFIELD, L. M. W. Billings.

WINDHAM, L. M. — Hymn 88, Book 1st, Dr. Watts. — Reed. — No. 179.

AIR. SOLEMN.

Life is the time to serve the Lord, The time t'ensure the great re-ward; And while the lamp holds out to burn, The vilest sinner may return.

ANGEL'S HYMN, L. M. — Hymn 5, Rippon's Selection. — No. 180.

AIR. MAESTOSO.

Great former of our various frame, Our souls a-dore thine aw-ful name; And bow & tremble while they praise The ancient of e - ter-nal days.

GREEN'S HUNDREDTH. — Dr. Green. — No. 181.

AIR.

No. 182. MAGDALEN, or Evening Hymn. L. M. Hymn 81, Book 2, Dr. Watts. Altered from Tallis.

TENOR.

AIR. MODERATO.

My God how endless is thy love, Thy gifts are ev'ry ev'ning new; And morning mercies from above, Gen-tly dis - til like ear-ly dew.

No. 183. WELLS, L. M. Hymn 43, Book 3, Dr. Watts. Holdrayd.

AIR. CHEERFUL.

Now for a tune of lof-ty praise, To great Jehovah's equal Son; Awake my voice in heav'nly lays, Tell the loud wonders he has done.

No. 184. PORTUGAL, L. M. Hymn 150, Ev. Luth. Selection. T. Thorley.

AIR. CHEERFUL.

Now let us raise our cheerful strains, And join the bliss - ful choir above; There our exalted Saviour reigns, And there they sing his wond'rous love.

AIR. CREERFUL.

Rejoice the Lord is king Your God and King a-dore, Mortals give thanks and sing, And triumph e-ver more; Lift up the heart lift up the

PIA. FOR.

voice, Rejoice a - loud ye saints re - joice, Re-joice a - loud ye saints rejoice.

No. 186. LENOX, P. M. 148th. (without the fugue) Ps. 121, Dr. Watts, and Hy. 87, Ev. Luth. Sel. Edson.

AIR. CHEERFUL.

Upward I lift mine eyes, From God is all my aid;

The God who built the skies And earth's foundation's laid, God is the tow'r to which I fly, :‖: His grace is nigh in ev' - ry hour.

No. 187—188. SWITHINS', P. M. 148th. Psalm 148th, Dr. Watts. Jesser.

AIR. ANIMATO

PIA.

Ye tribes of A-dam join, With heav'n and earth and seas; And of-fer notes di-vine, To your Cre - a - tor's praise, Ye ho - ly throng of

FOR.

an - gels bright, In worlds of light be - gin the song.

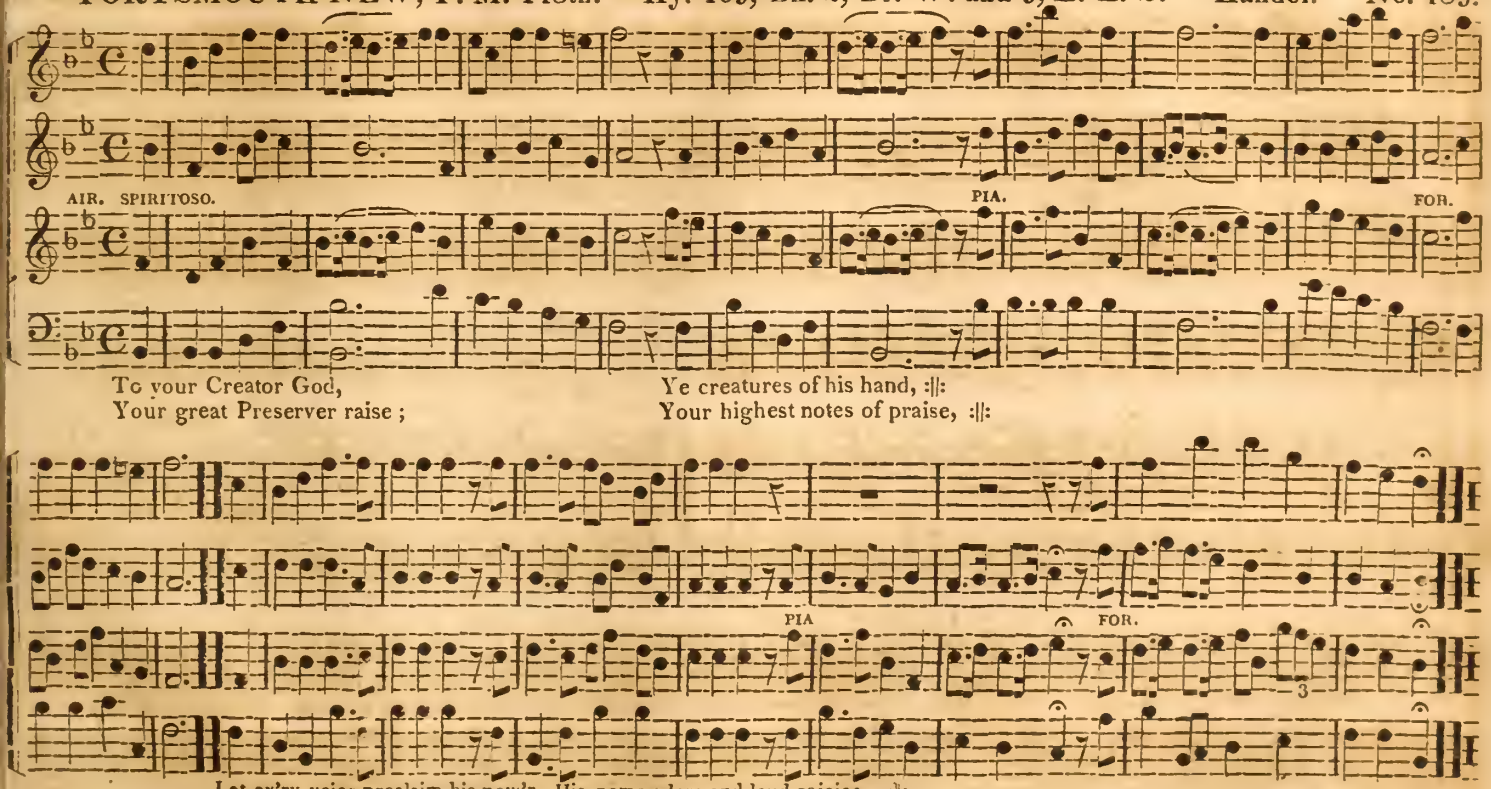
No. 188. AMHERST, P. M. 148th, Psalm 148th, Church Prayer Book.

AIR. LIVELY.

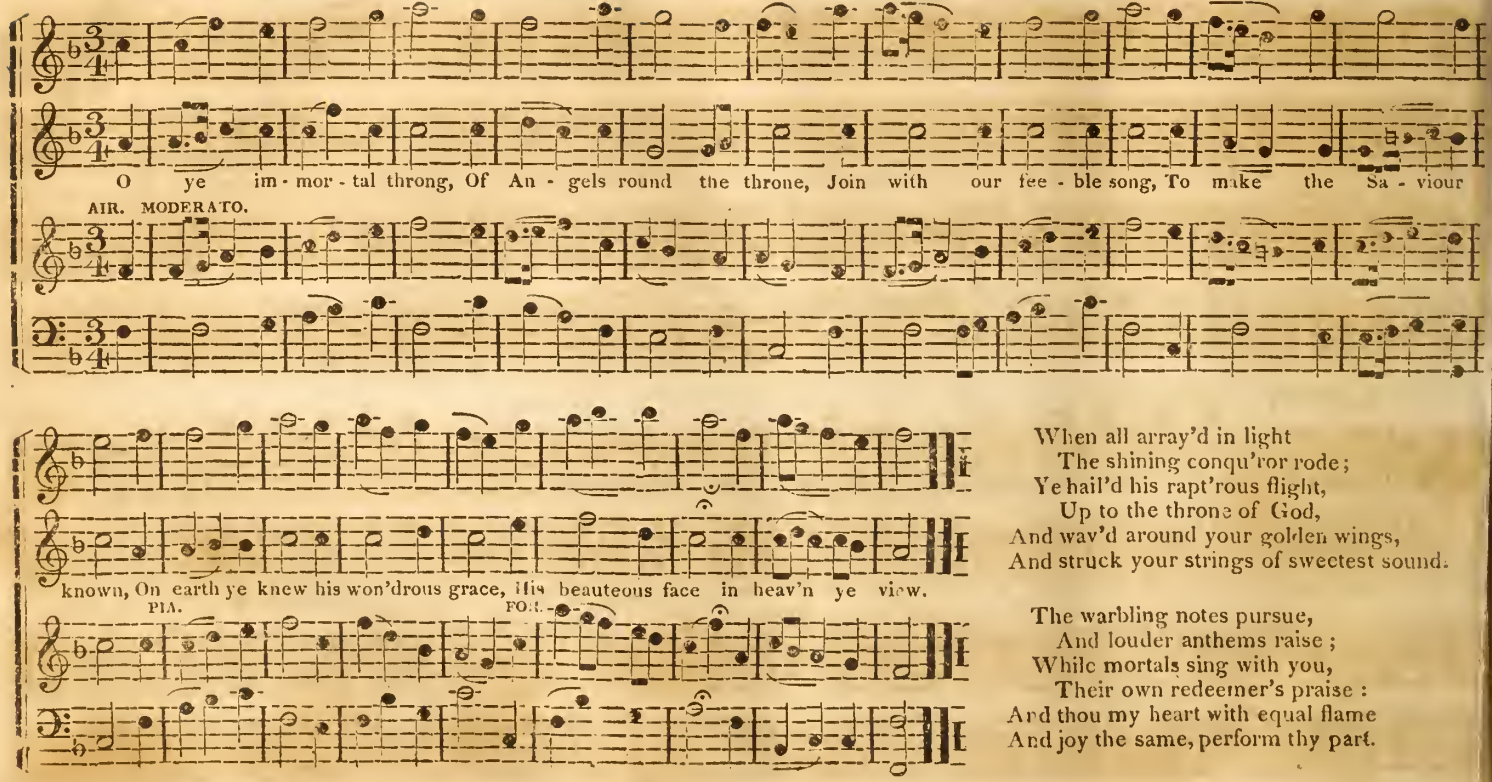
Ye boundless realms of joy, Ex-alt your ma-ker's fame;

His praise your songs em-ploy, A-bove the star - ry frame; Your voi-ces raise, Ye che - ru - bim and se - ra-phim to sing his praise.

PORTSMOUTH NEW, P. M. 148th. Hy. 169, Bk. 2, Dr. W. and 9, E. L. S. Handel. No. 189.



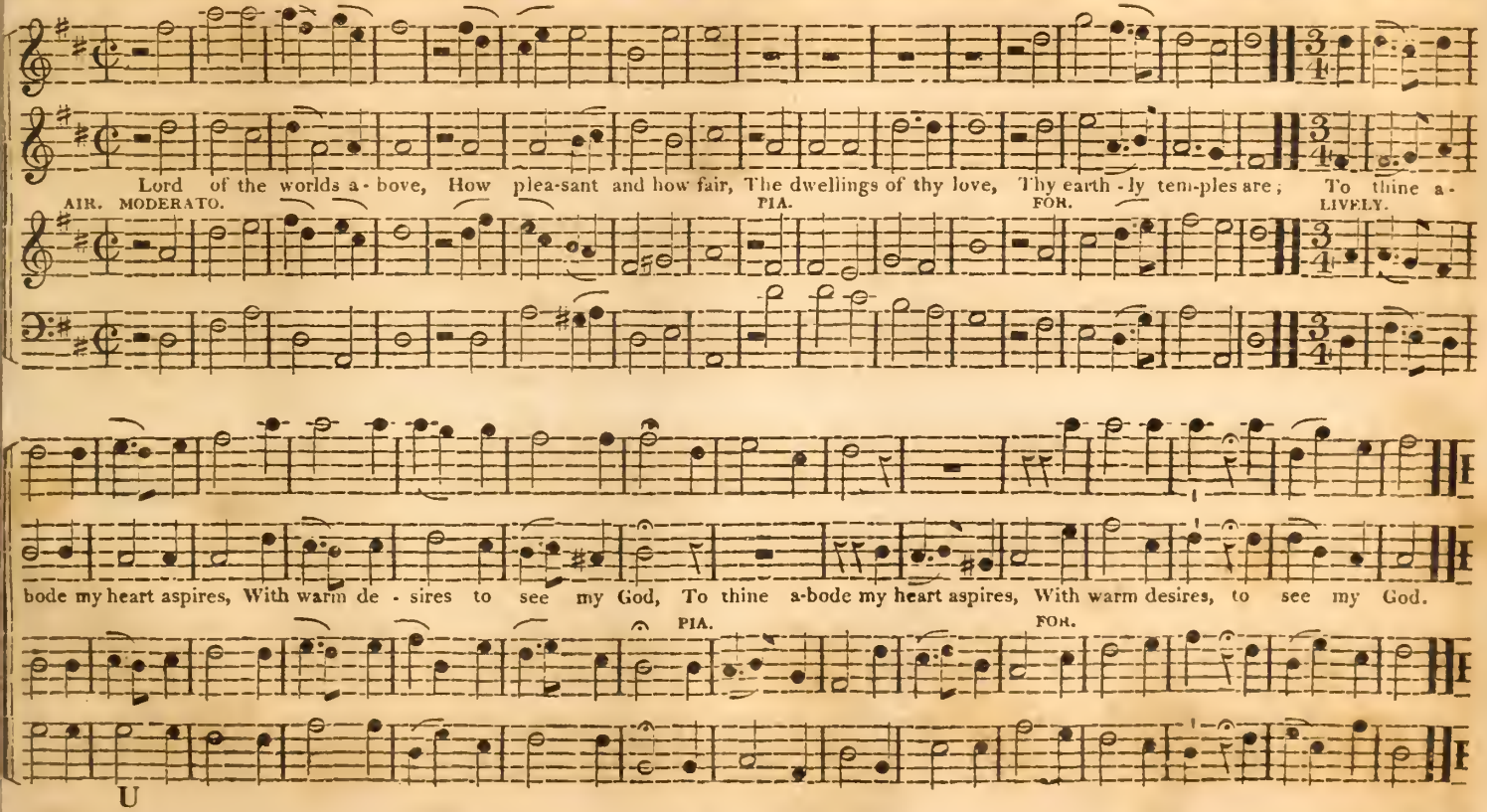
No 190. ARCHANGELS, P. M. 148th, Hy. 146, Rippon's Sel. or as 84 Psalm, Dr. Watts. Tomlins.



When all array'd in light
The shining conqu'ror rode;
Ye hail'd his rapt'rous flight,
Up to the throne of God,
And wav'd around your golden wings,
And struck your strings of sweetest sound.

The warbling notes pursue,
And louder anthems raise;
While mortals sing with you,
Their own redeemer's praise:
And thou my heart with equal flame
And joy the same, perform thy part.

BIRMINGHAM. P. M. 148th. Psalm 84th, Dr. Watts. Stanley. No. 191.



U

No. 192—193. WARSAW, P. M. 148th. Hy. 150, 1st Bk. Dr. Watts, and 23, Dwight's Selec. T. Clark.

PIA.

Join all the glo-rious names Of wis - dom, love and pow'r, That e - ver mor tals knew, That an - gels e - ver bore; All are too

AIR. BOLD

PIA.

mean to speak his worth, Too mean to set my Sa-viour forth.

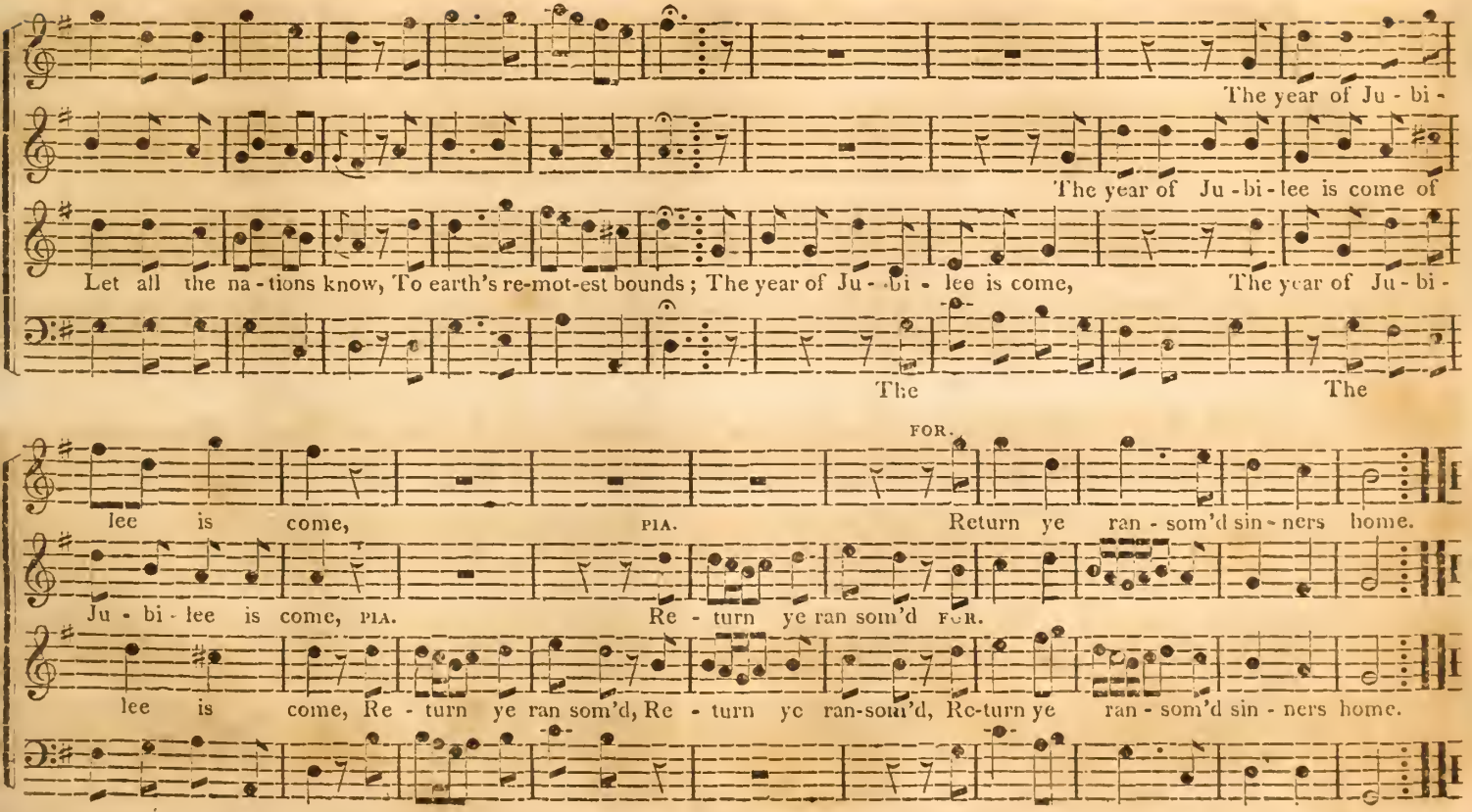
FOR

No. 193. DUNSTABLE, P. M. 148th.

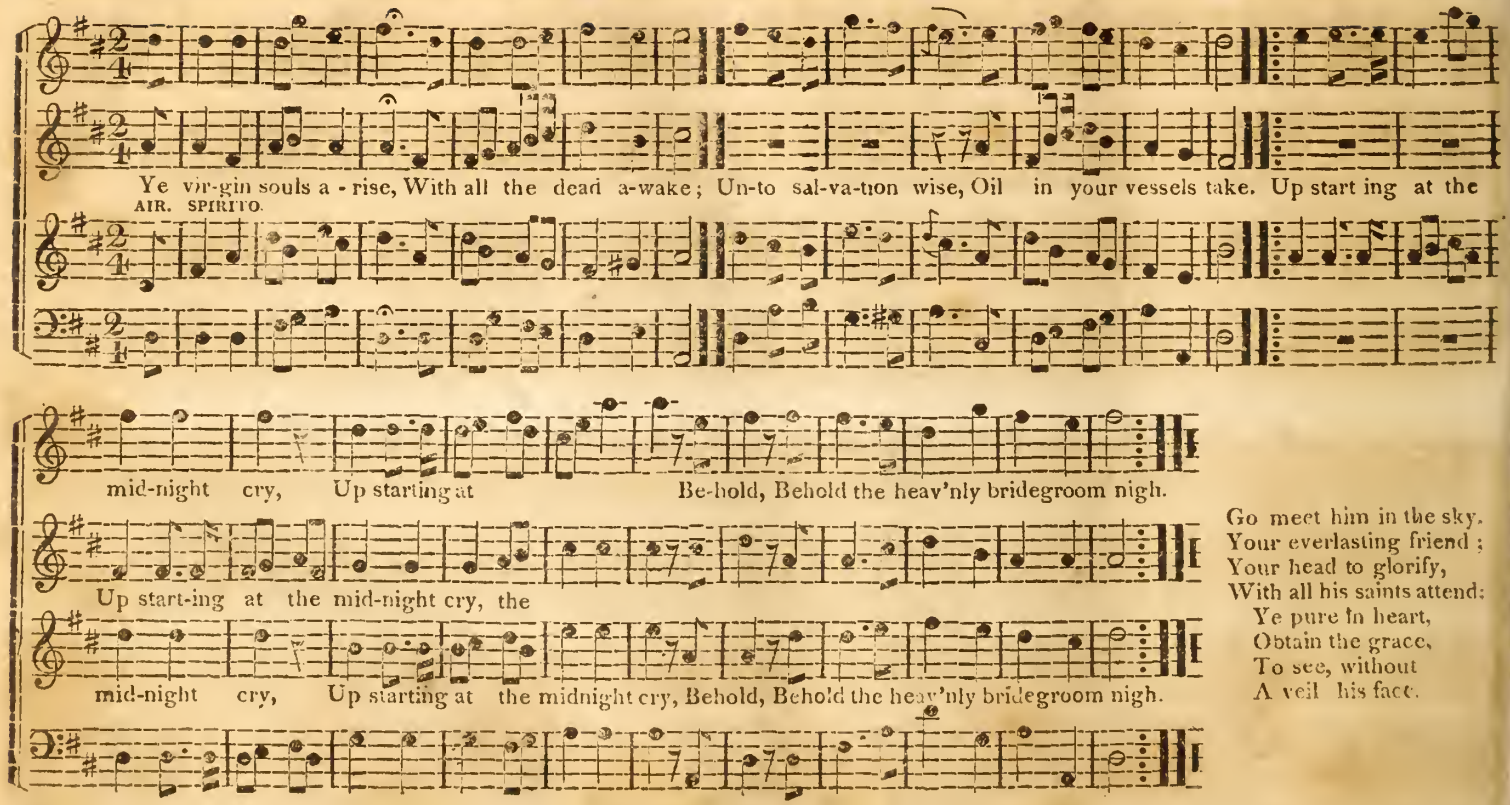
Blow ye the trum - pet blow, The glad-ly solemn sound.

AIR SPIRITO

DUNSTABLE—Concluded. Hy. 57, Rippon's, and 6 Methodist Col. 1st part. T. Clark. No. 193.

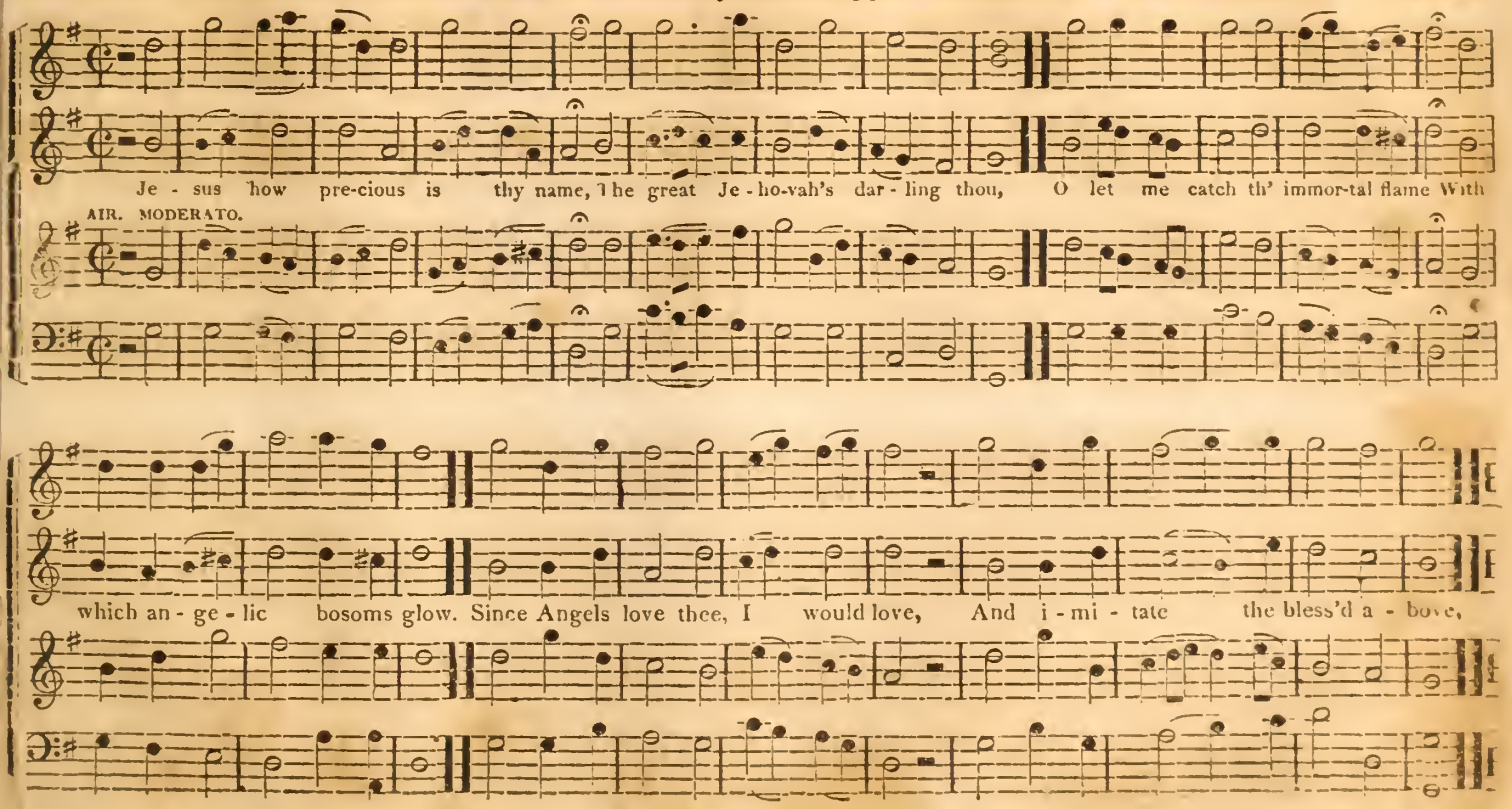


No. 194. BURNHAM, P. M. 148th. Hy. 551, Rippon's, and 319, Methodist Col. 2nd pt. T. Clark.

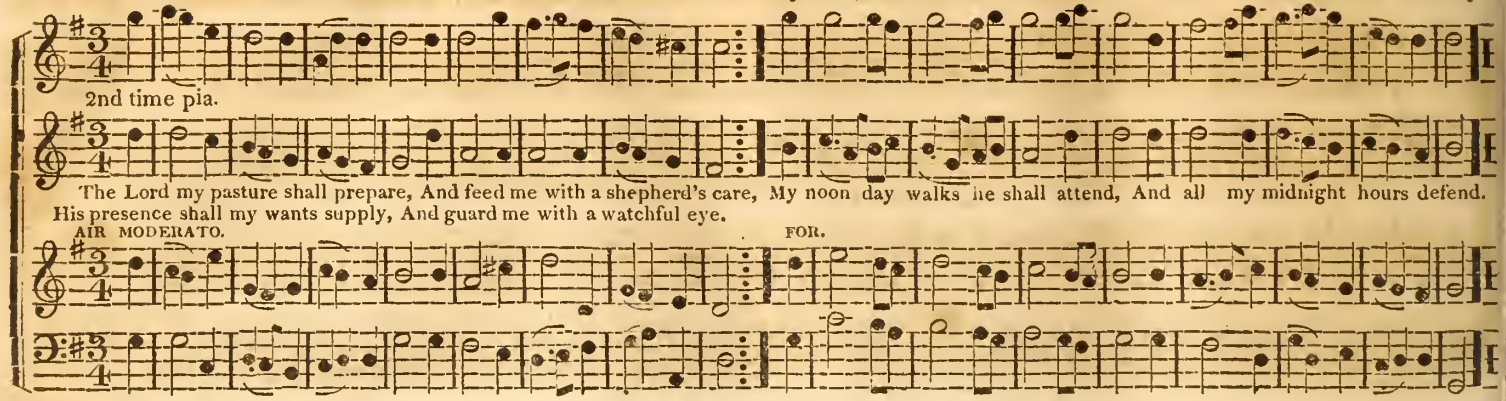


Go meet him in the sky.
Your everlasting friend;
Your head to glorify,
With all his saints attend:
Ye pure in heart,
Obtain the grace,
To see, without
A veil his face.

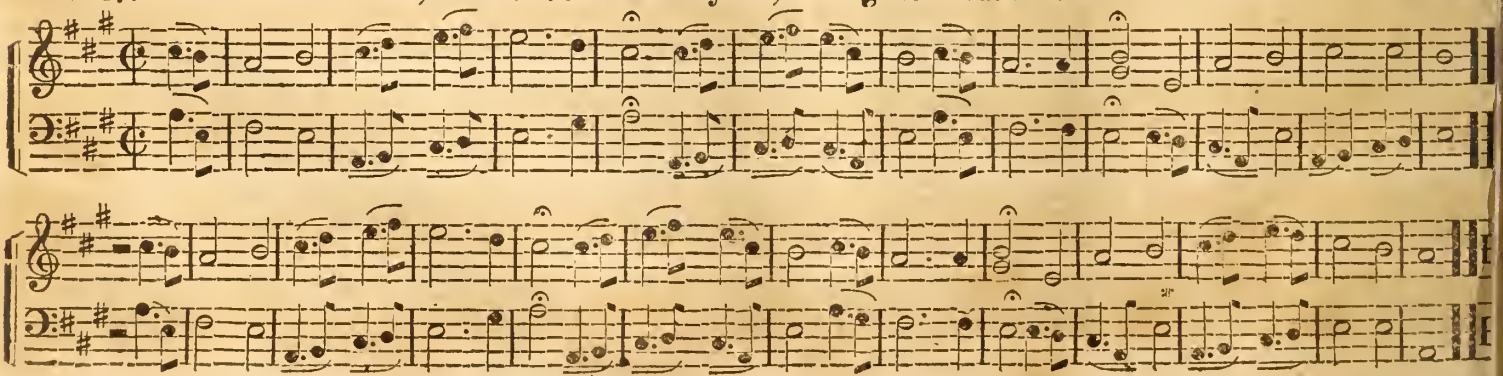
PLYMOUTH DOCK, P. M. 112th. Hy. 192, Rippon's Selection. No. 195.



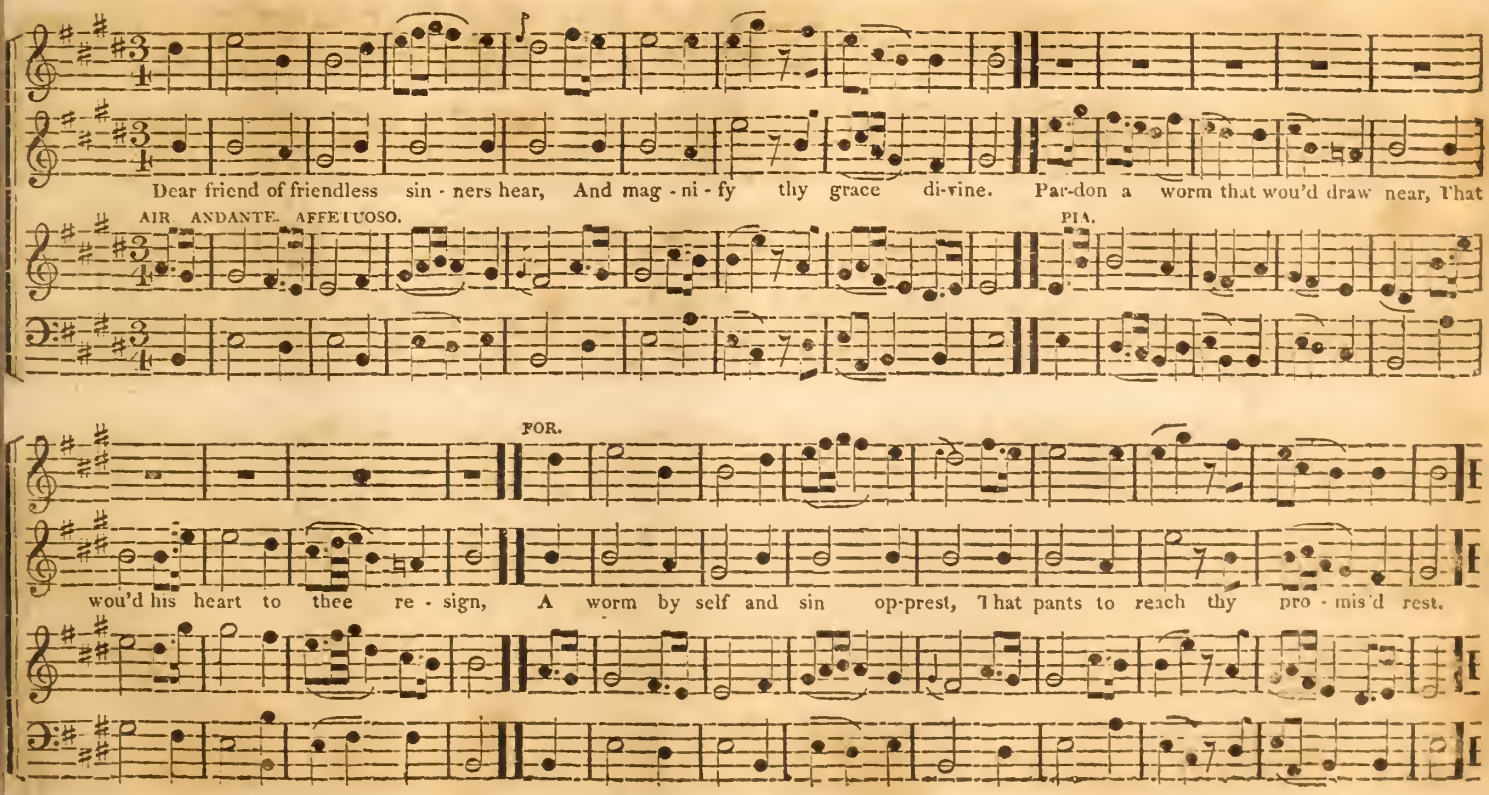
No. 196. CAREY'S, P. M. 112th, or as L. M. Hy. 90, Ev. Luth Sel. Carey.



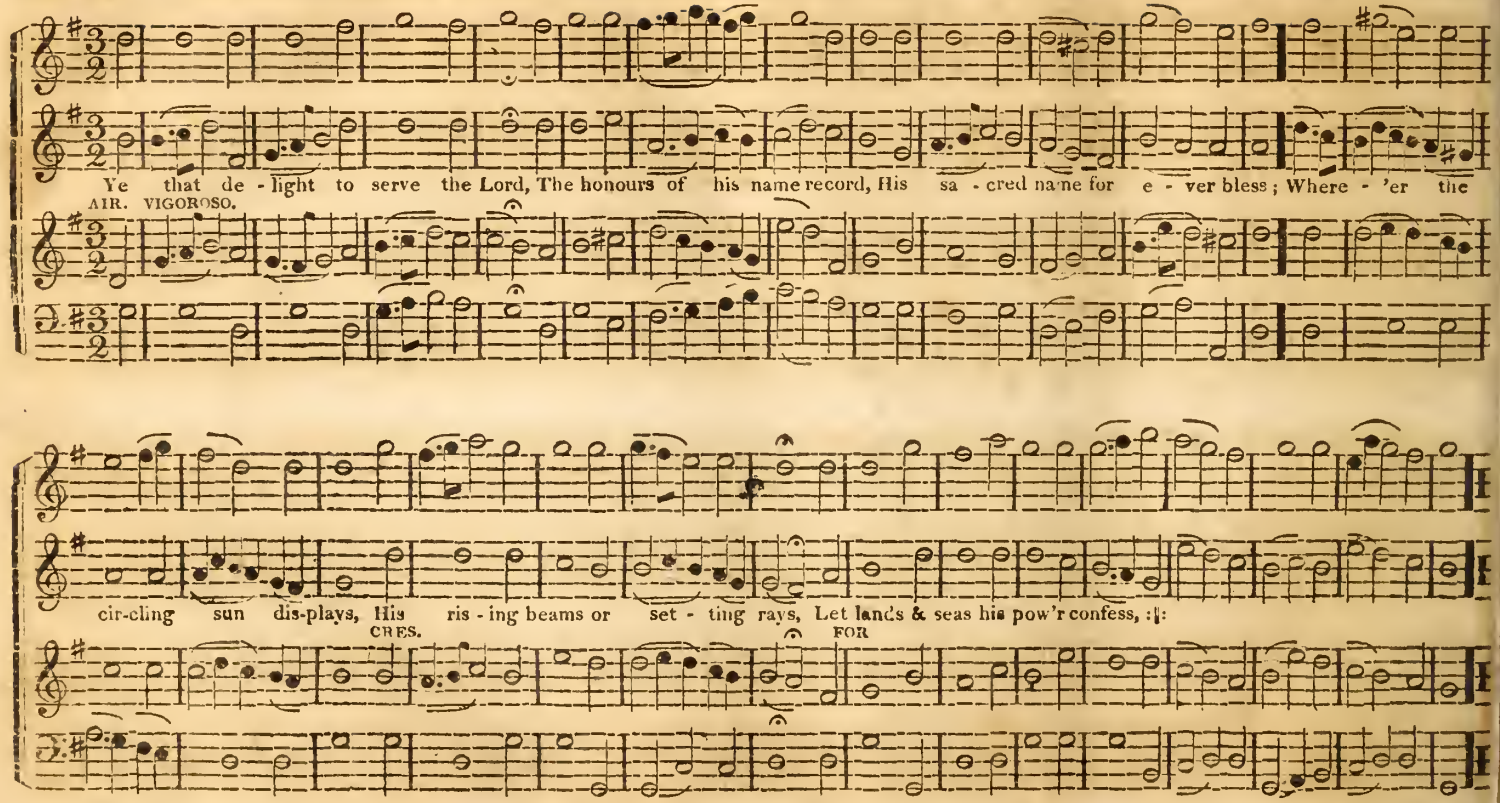
No. 197. ZION CHURCH, P. M. 8. 8. 6. Hy. 52, Evangelical Lutheran Selection. From the German.



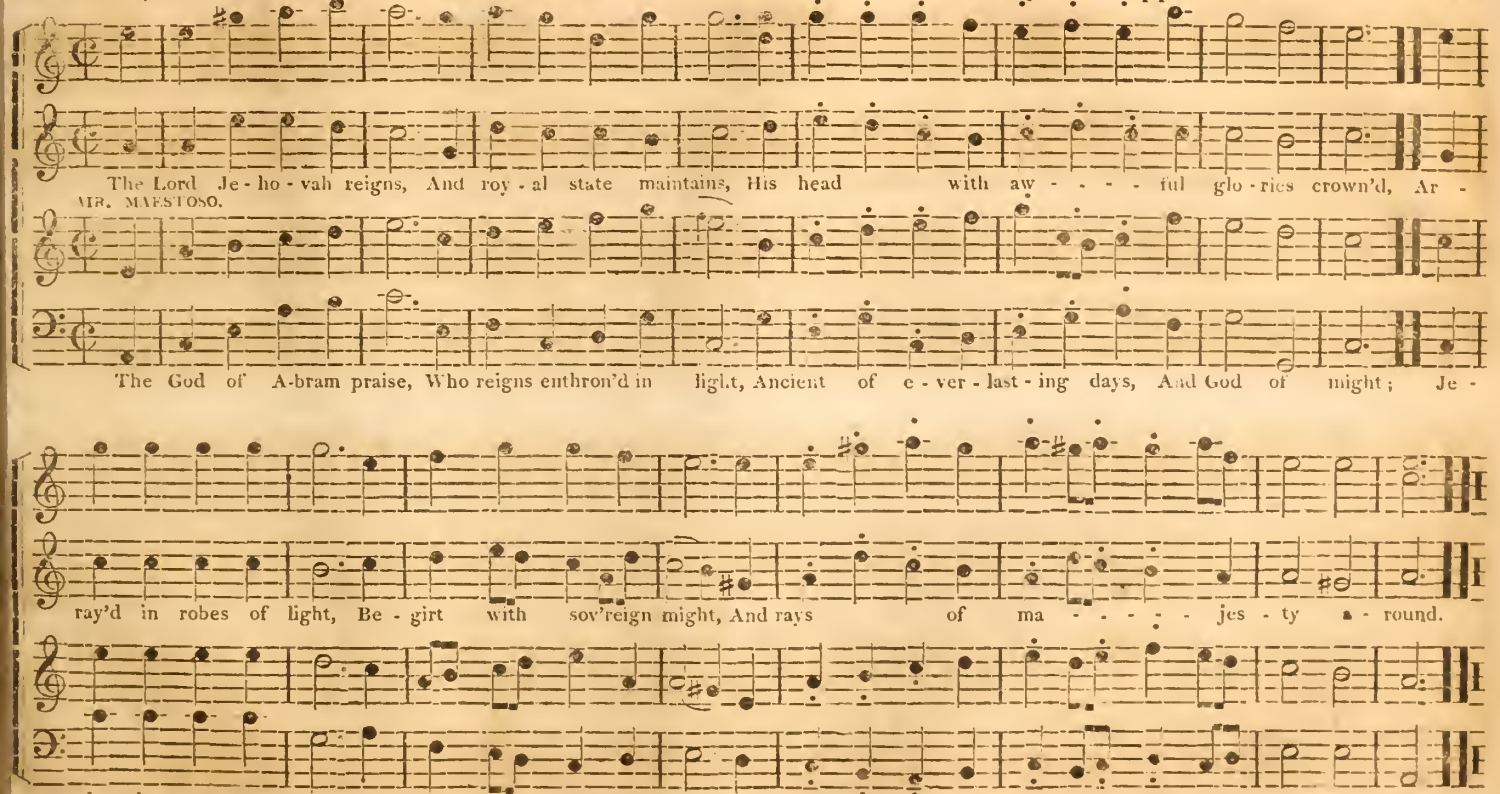
ARTAXERXES, 112th, or as L. M. Hy. 266, Rip. and 112, Ev. L. Sel. Dr. Arne. No. 198.



No. 199. **ST. PAUL'S, P. M. 113th.** Psalm 113th, Dr. Watts. Dr. Arnold.



LEONI, P. M. 122d. Psalm 93d; or with the Dotted Slurs.* 6. 8. 4. Hy. 66. Rippon's Sel. No. 200.



* *The Dotted Slurs are introduced, to avoid perplexing the performer when using the Tune to the Metre which requires no Slurs.*

No. 201—2. JOHN'S, P. M. 122d. Psalm 122d, Dr. Watts.

How pleas'd and blest was I, To hear the peo-ple cry, Come let us seek our God to day; Yes with a cheerful zeal, We'll haste to Zi-on's

AIR. SPIRITO.

hill, And there our vows and ho - - nors pay.

No. 202. HANOVER, P. M. 104th. Handel.

O praise ye the Lord, prepare your glad voice, His praise in the

AIR. VIGOROSO.

☞ *This Tune may be sung to a Long Metre, by sluring the Two First Minims in each bar*

HANOVER—Concluded. Ps. 149, Ch. Pr. Bk. and 8, Evan. Luth. Selection. Nos. 202—3.

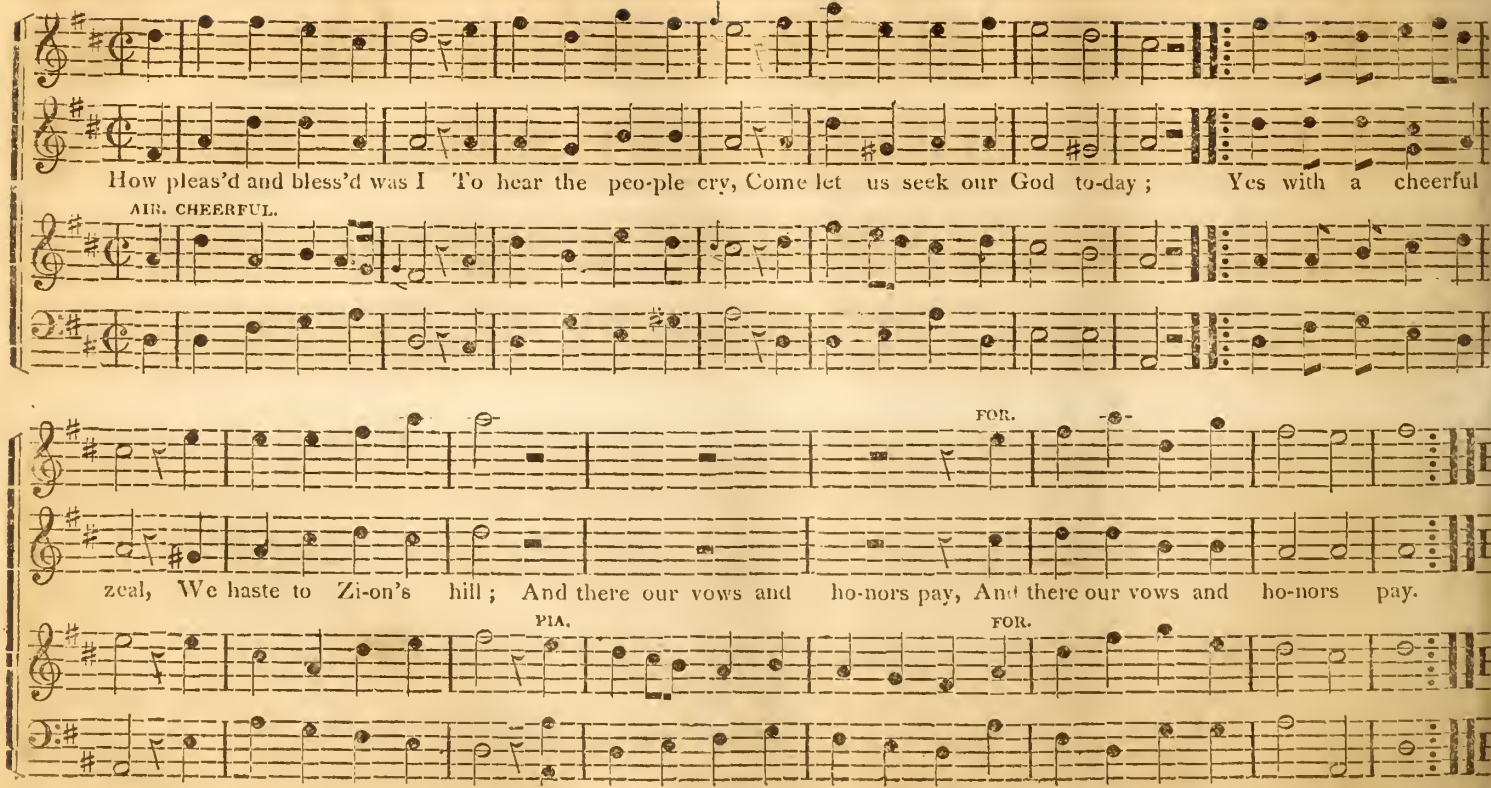
great as - sem - bly to sing, In our great cre-a-tor, Let Is-'rael re-joice, And children of Zi - on be glad in their King.

GERMAN HYMN, 7s. single. Hy. 545, Rippon's Selec. or 12, Ev. Luth. Pleyel. No. 203.

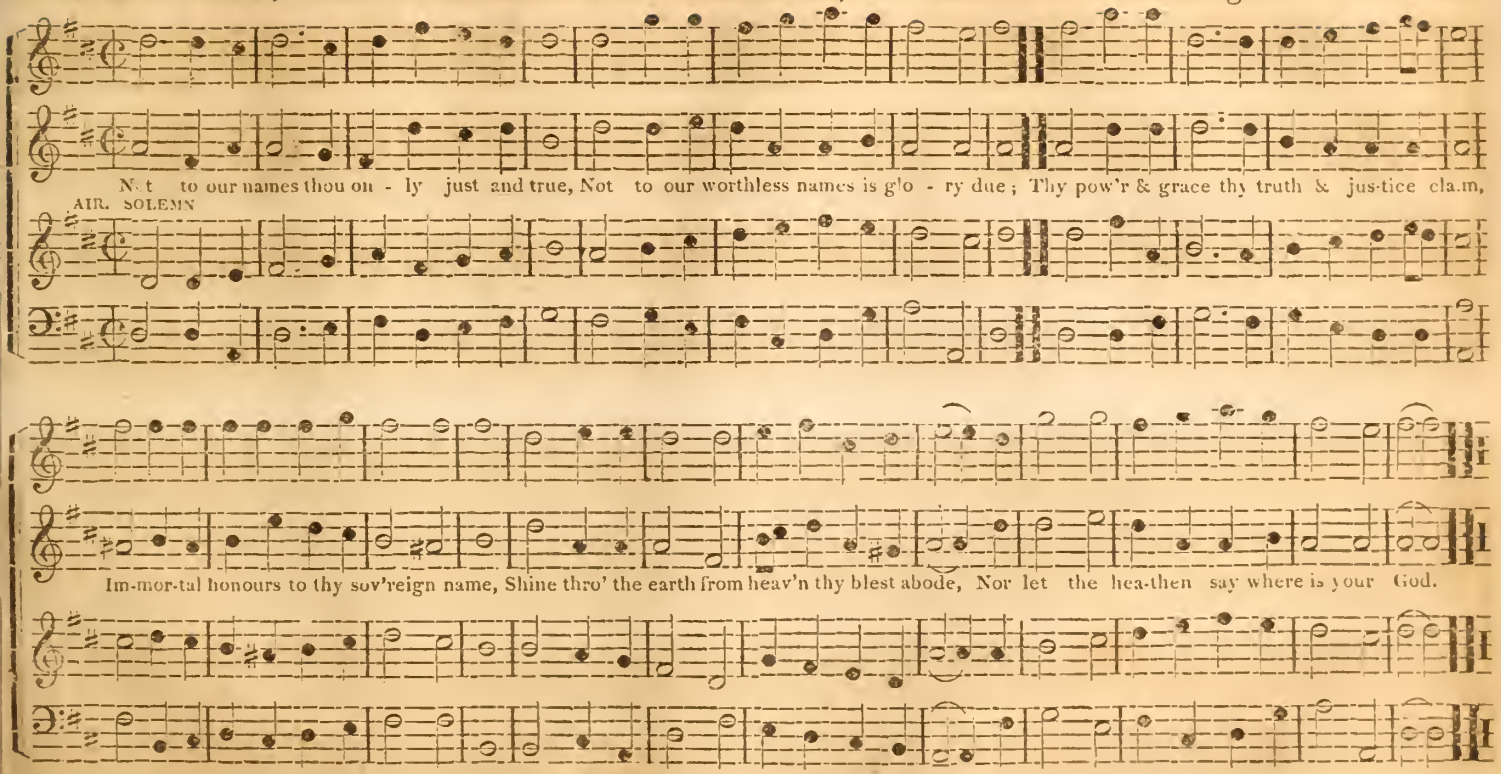
- Sov'reign ru - ler of the skies, E-ver gra-cious e - ver wise, All my times are in thy hand All e vents at thy com-mand.

AIR. ANDANTE.

No. 204. WORSHIP, P. M. 122d. Psalm 122d, Dr. Watts T Clark,

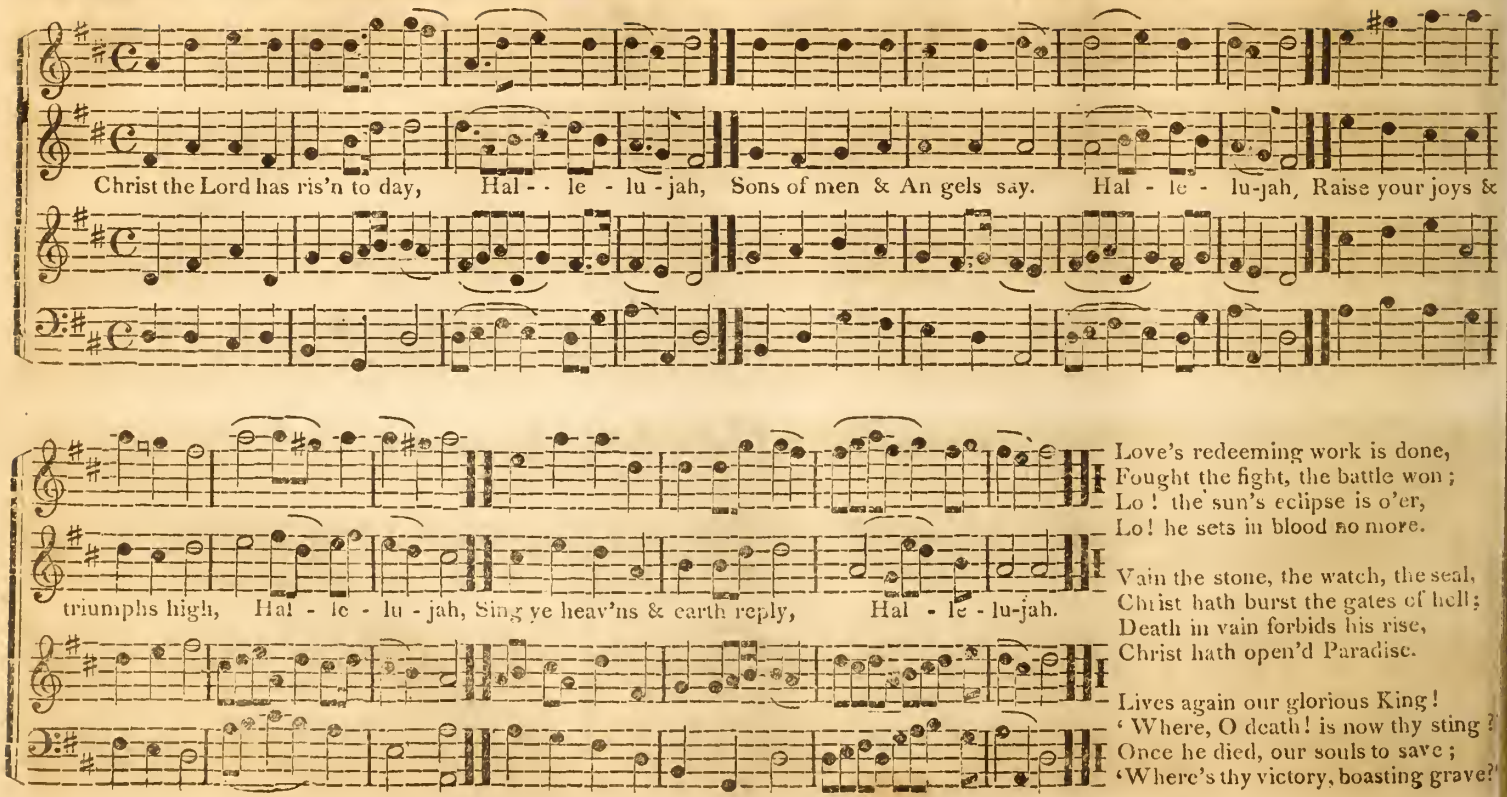


WALWORTH, New 50th Metre,* 10's. Psalm 115, Dr. Watts. Wainwright. No. 205.

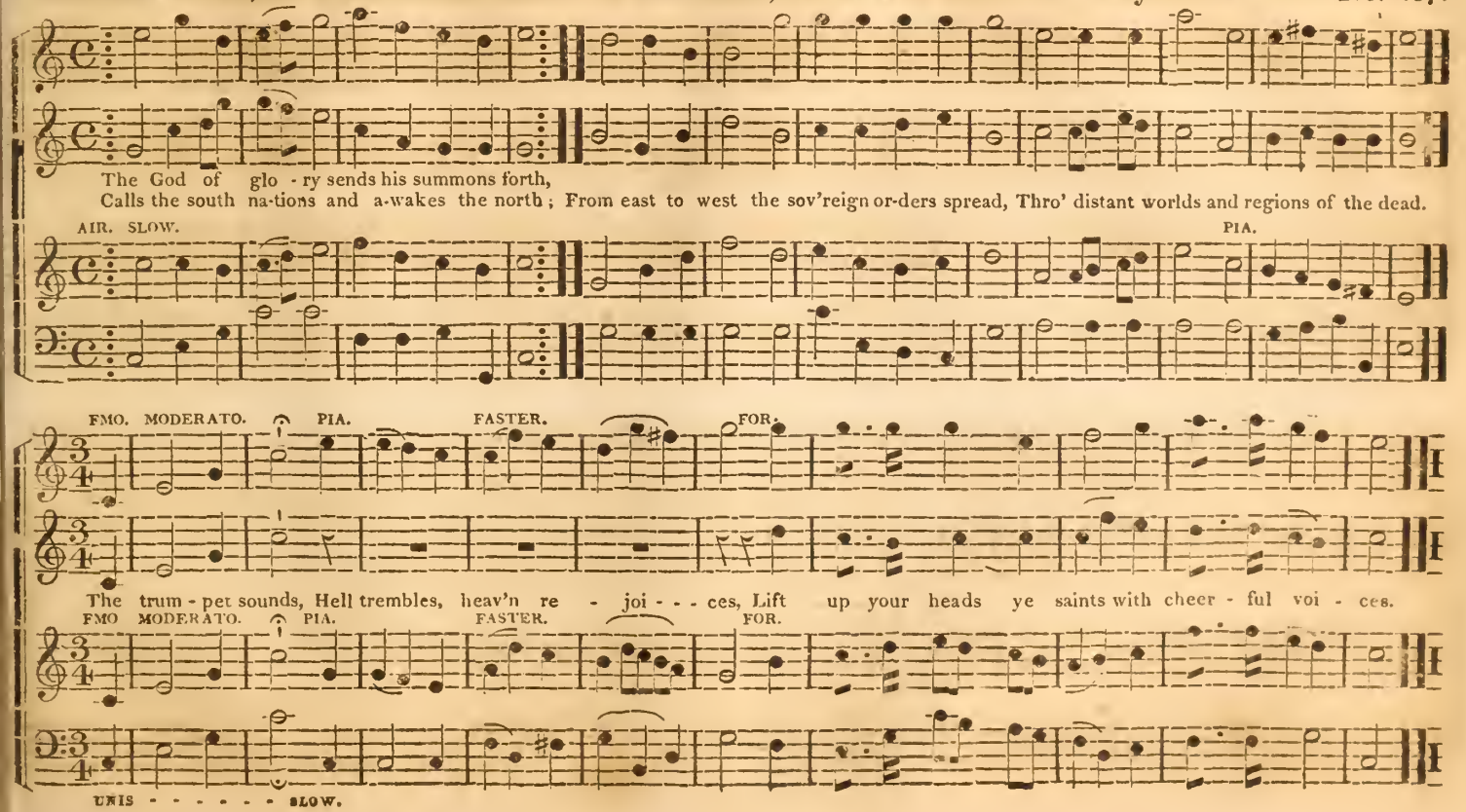


* *This Tune may be sung to the* Old 50th, *by omitting the Slurs in the* two last *lines.*

No. 206. EASTER HYMN, P. M. 7s. Hymn 141, Rippon's Selection, and 113, Ev. Luth. H. Carey.



JUDGMENT, P. M. Old 50th. Psalm 50, Dr. Watts. Stanley. No. 207.



No. 208—209. TOWNHEAD, P M. 7s. single, or 4 lines. Hymn 455, Evan. Luth. Selection. Leach.

Praise to God im mortal praise, For the love that crowns our days; Bountcous source of ev' - - ry joy; Let thy praise

AIR. CHEERFUL. PIA.

Let thy praise our tongues employ.

FOR.

No. 209. ANNA'S LUTE, P. M. 7s. J. Cole.

Mer - cy judgment now my tongue, maker the sub - ject of its song.

AIR. MODERATO.

ANNA'S LUTE—Concluded. Ps. 101, Merrick's version, or Hy. 240 Rippon's. No. 209—10.

PIA. FOR.

Lord to whom then shall I sing, But to thee th'e - ter - - nal King, But to thee th'e - ter - nal King.

Lord to whom then shall I sing,

CHESTER NEW, or PILTON, P. M. Hy. 10, Rippon's Selection. Dr. Worgan. No. 210.

Glo-ry to th'e ter-nal King, Clad in ma jes-ty su-preme, Let all hea'vn his prais es sing, Let all worlds his pow'r proclaim.

AIR. CHEERFUL

W

No. 211—12. **JOSHUA, or GEORGIA, 7s, single, or 7s, 6 lines.** Hy. 94, Rippon's Sel. G. F. Handel.

TENOR.

SECOND TREBLE.

TREBLES.

Bles-sed are the sons of God, They are bought with Je--sus' blood, They are ran-som'd from the grave.

AIR. LIVELY.

With them number'd may we be, Now and thro' e--ter--ni-ty.

No. 212. **SEATON, P. M. 7s, single, or 7s, 6 lines.** T. Clark.

Life e-ter-nal they shall have.

D. C.

Ho-ly won-der heav'nly grace, Come in spire our hum-ble lays,

AIR MAESTOSO.

While the Sa-viour's love we sing, Whence our hopes and comforts spring, While the Saviour's love we sing, Whence our hopes and comforts spring

COOKHAM, or PLYMOUTH, P. M. 7s. single, or 4 lines Hy. 130, Rippon's Selection. No. 213.

Hark! the he-rald an-gels sing, Glo-ry to the new born King, Peace on earth and mer-cy mild, God and sin-ners re-con-cil'd.

AIR. LIVELY.

No. 214—215. REST, P. M. 7s, 6 lines. Hymn 82, Meth. Col. 1st part, or 195, Rippon's. Leach.

Fa - ther, Son and ho - ly Ghost, One in three and three in one; As by the ce - les - tial host, Let thy will on

AIR. SPIRITO. PIA.

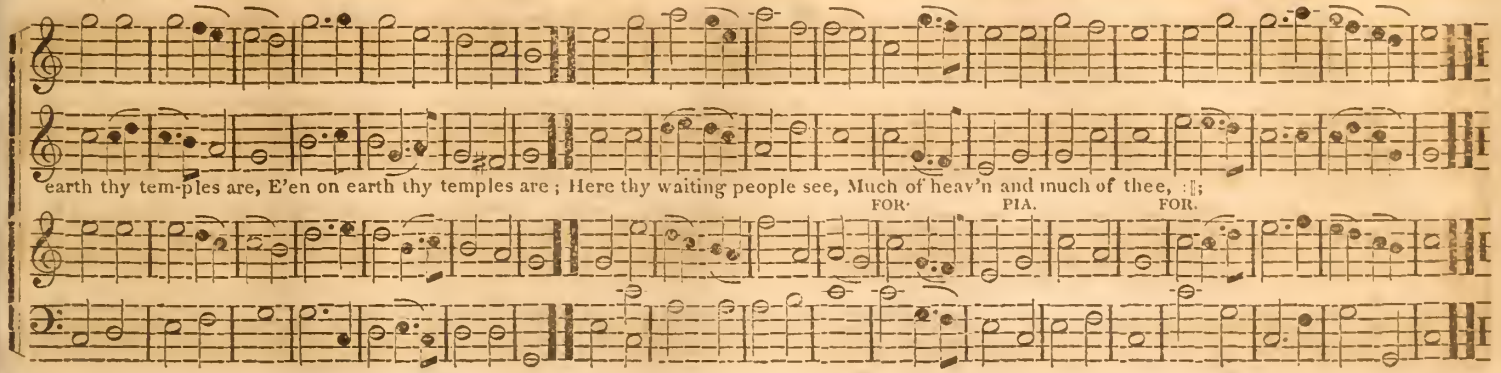
No. 215. FEVERSHAM, P. M. 7s. single.

earth be done, Praise by all to thee be giv'n Glorious Lord of earth and heav'n.

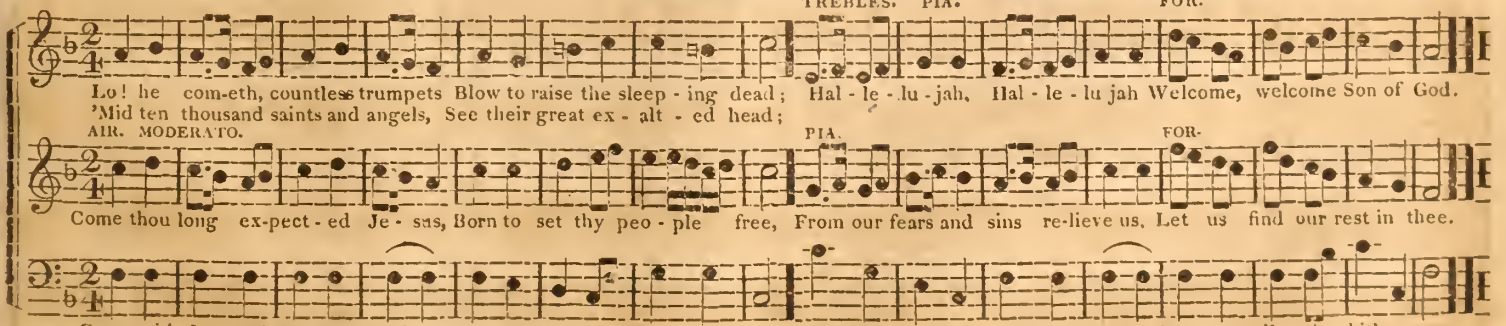
FOR.

Lord of hosts how lovely fair, E'en on

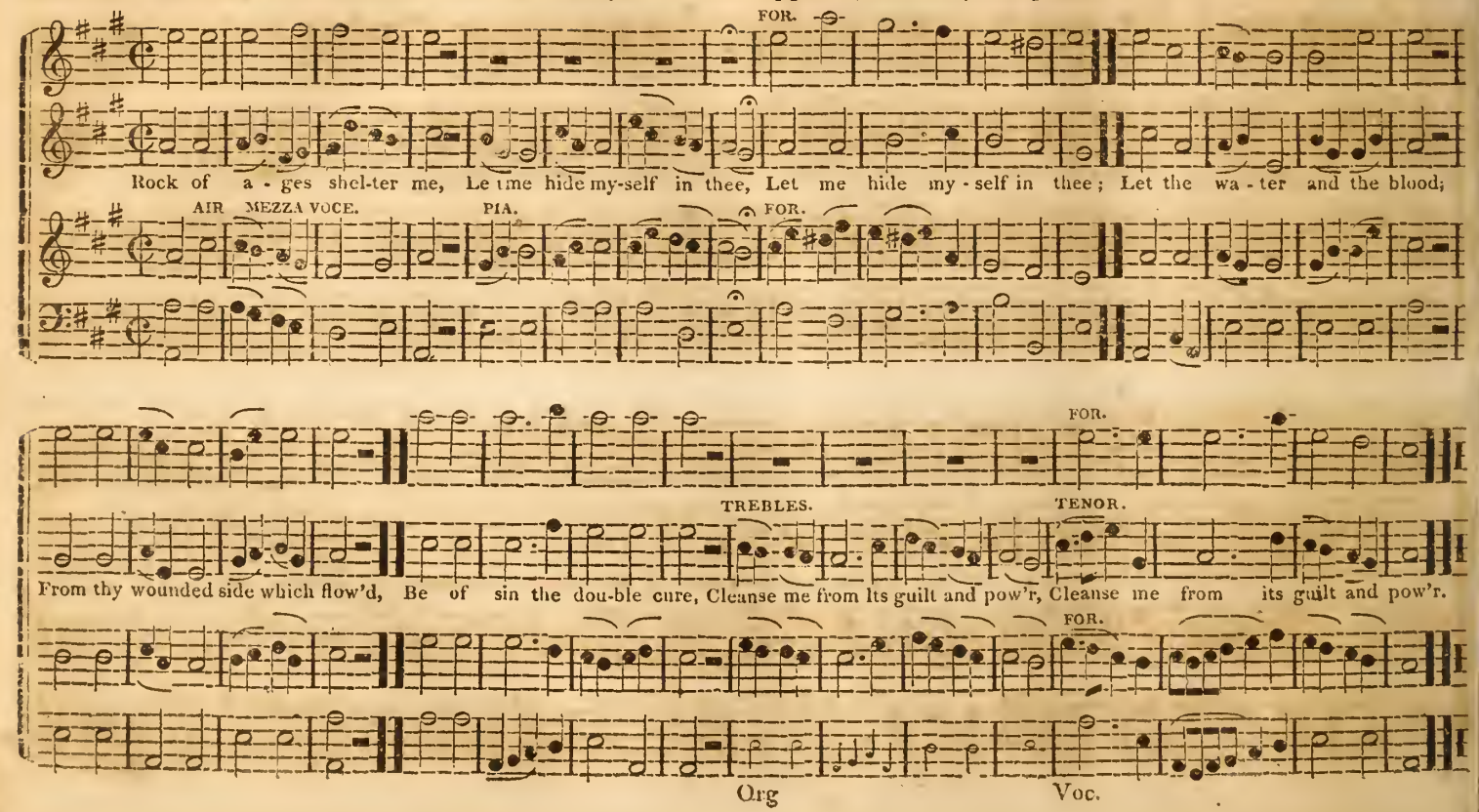
AIR. CHEERFUL.



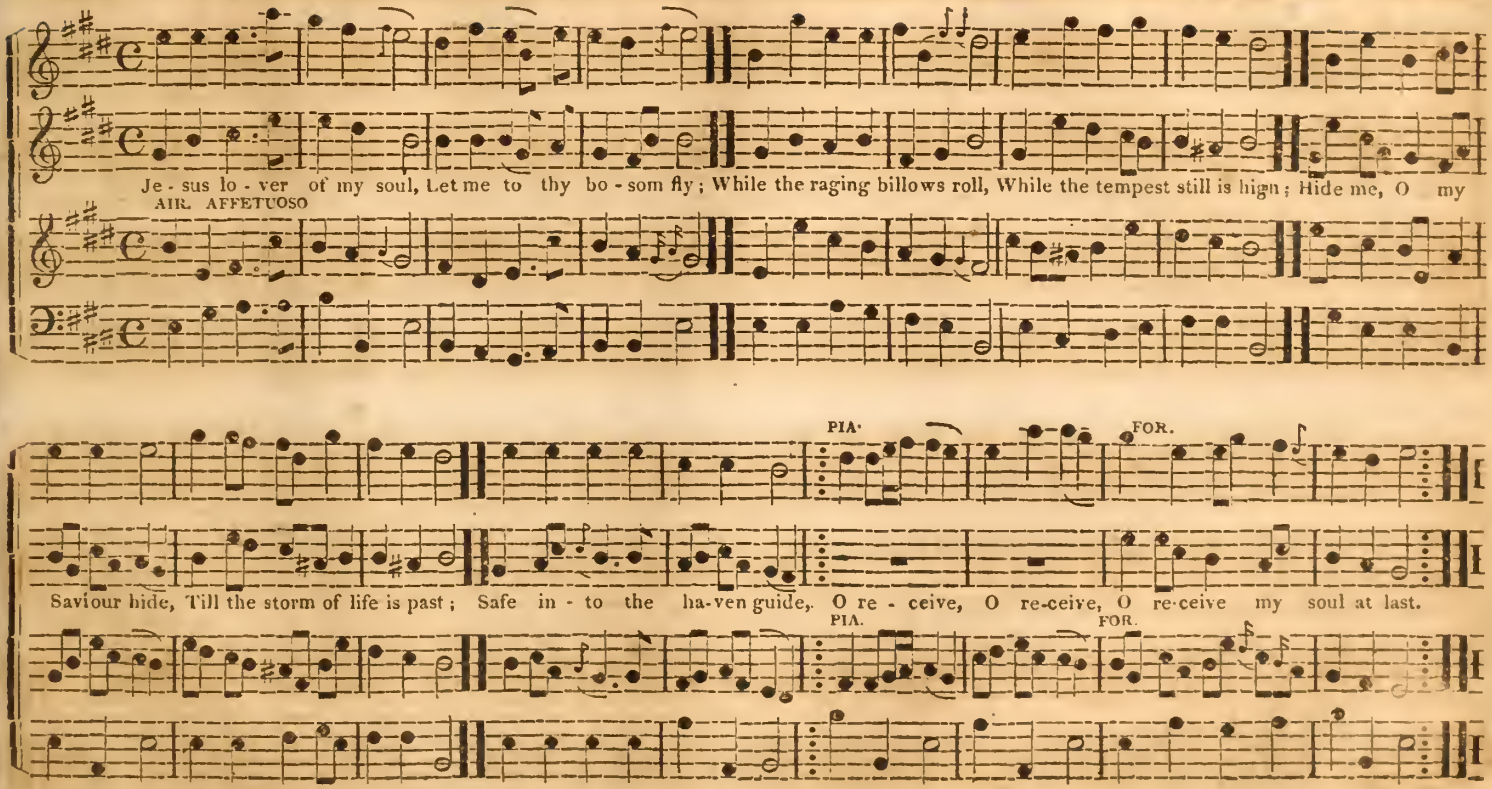
SICILIAN HYMN. 7s. 8, 7. or 8, 7, 4. Hy. 363, 162, & 575, Rippon's & 122, 371 & 174, E. L. Sel. No. 216.



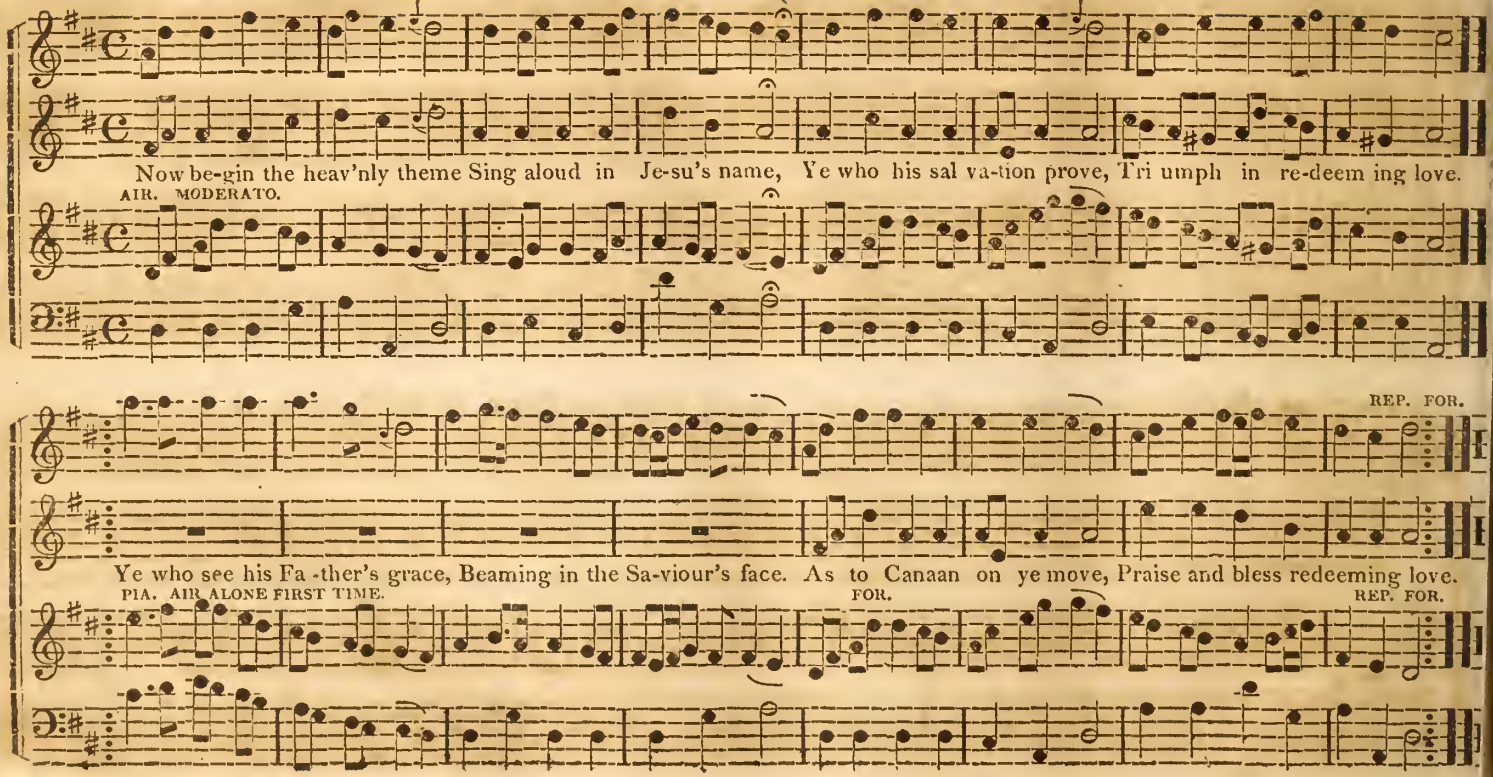
No. 217. EGLON, P. M. 7s. 6 lines. Hymn 195, Rippon's, and 82, 1st part, Methodist Col. Moreton.



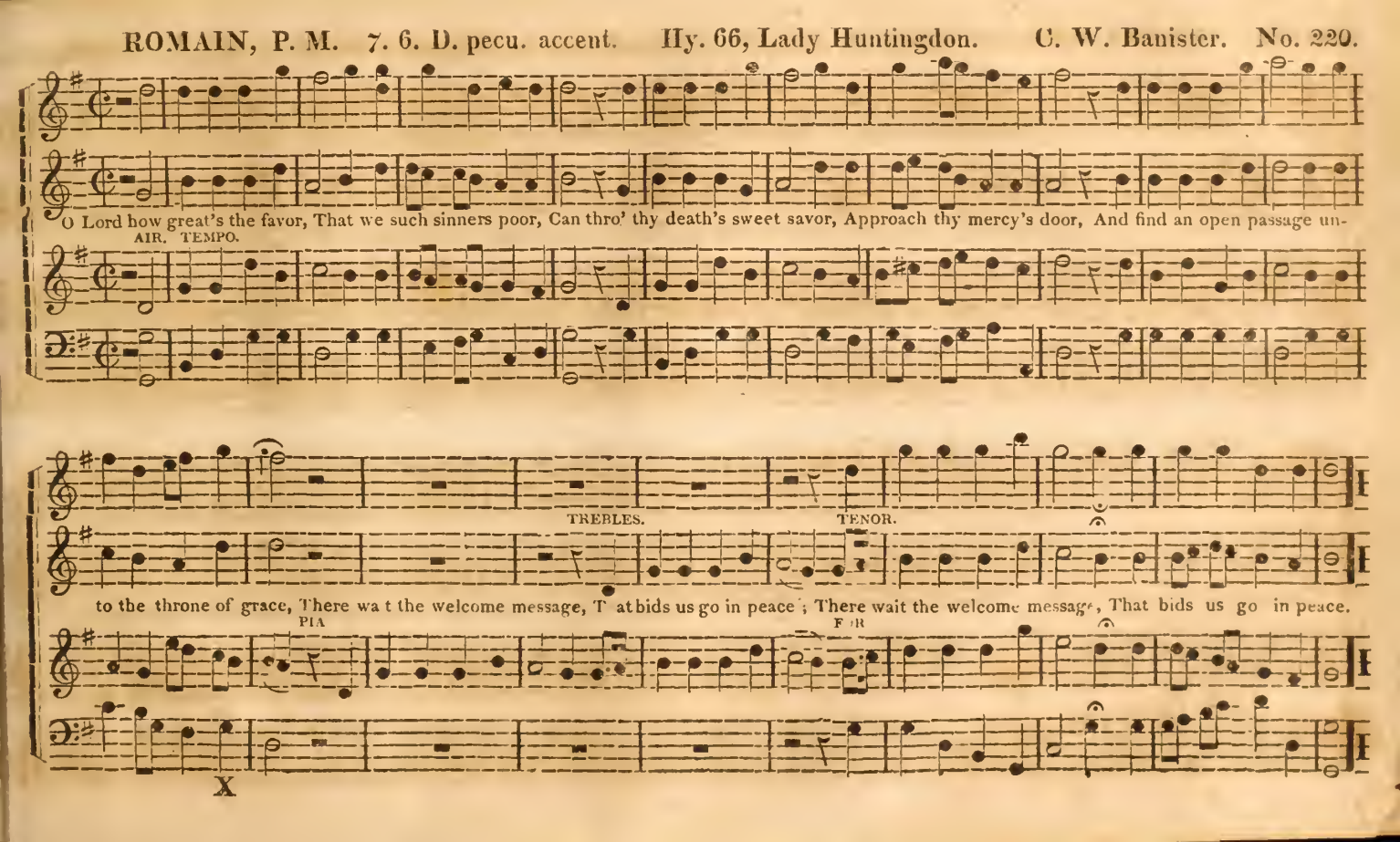
HOTHAM, P. M. 7s. double. Hymn 305 Rippon's, and 19, 1st part, Meth. Col. Madan. No. 218.



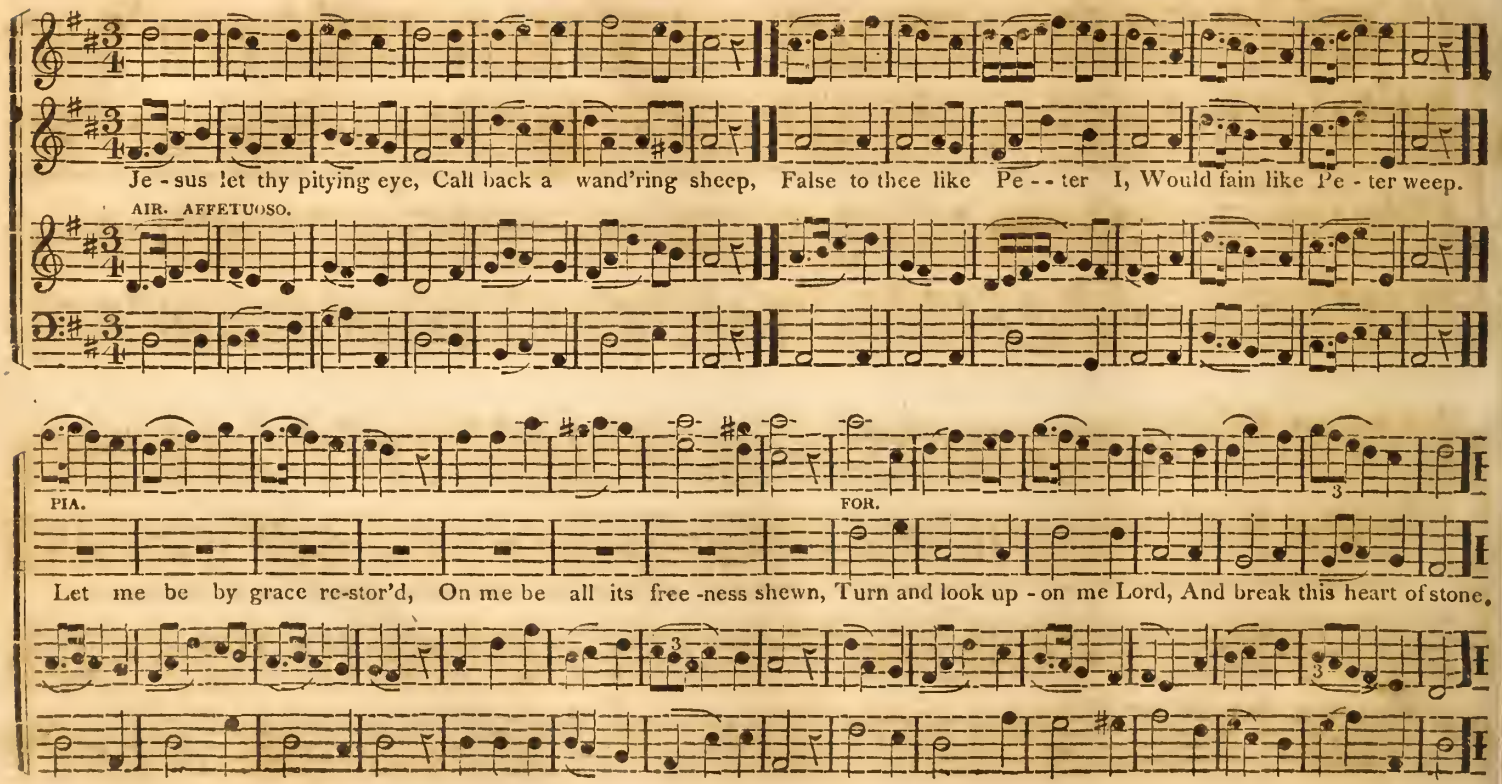
No. 219. BATH ABBEY, P. M. 7s. Double. Hymn 69, Rippon's Selection. Milgrove.



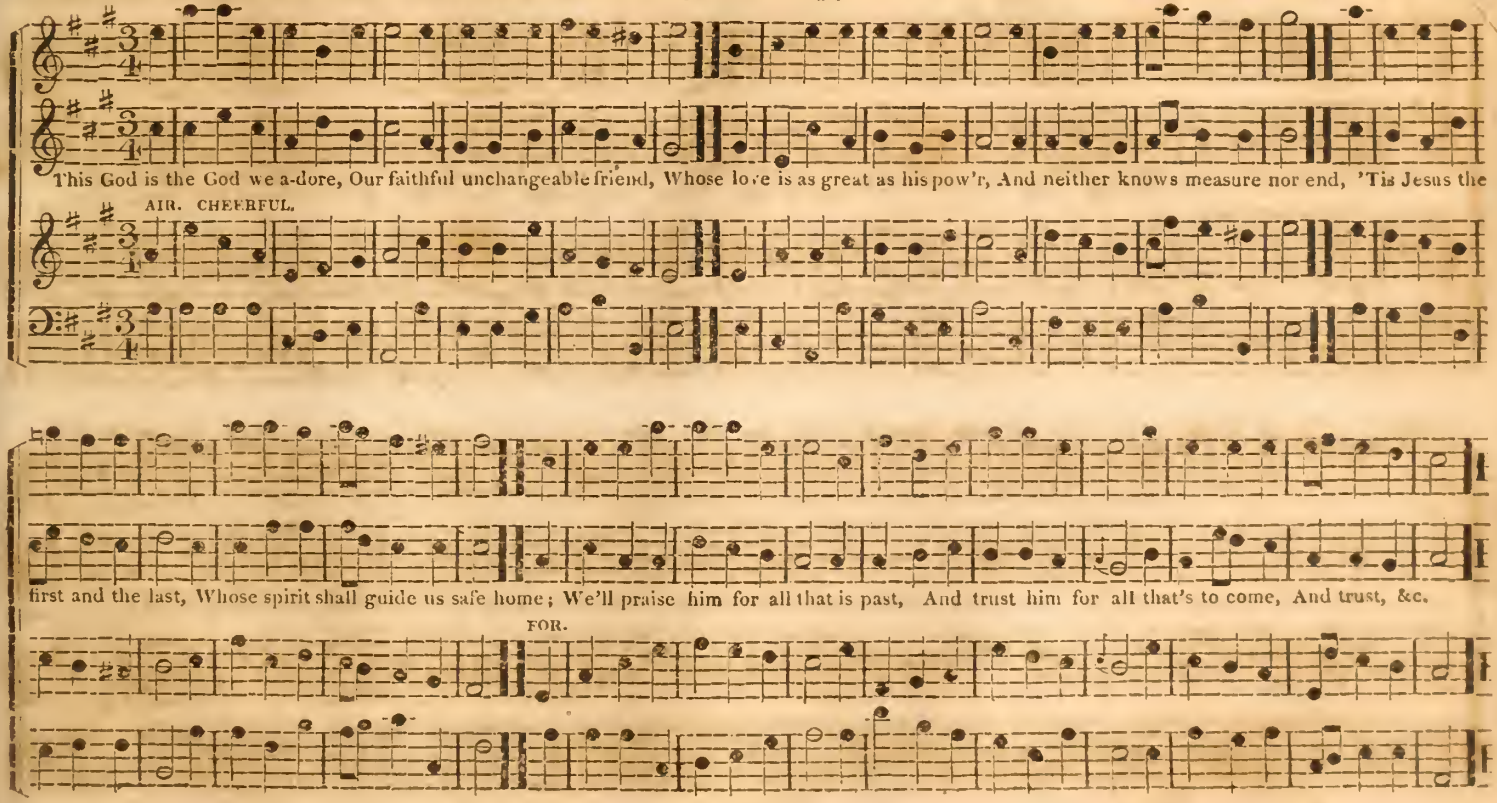
ROMAIN, P. M. 7. 6. D. pecu. accent. Hy. 66, Lady Huntingdon. C. W. Banister. No. 220.



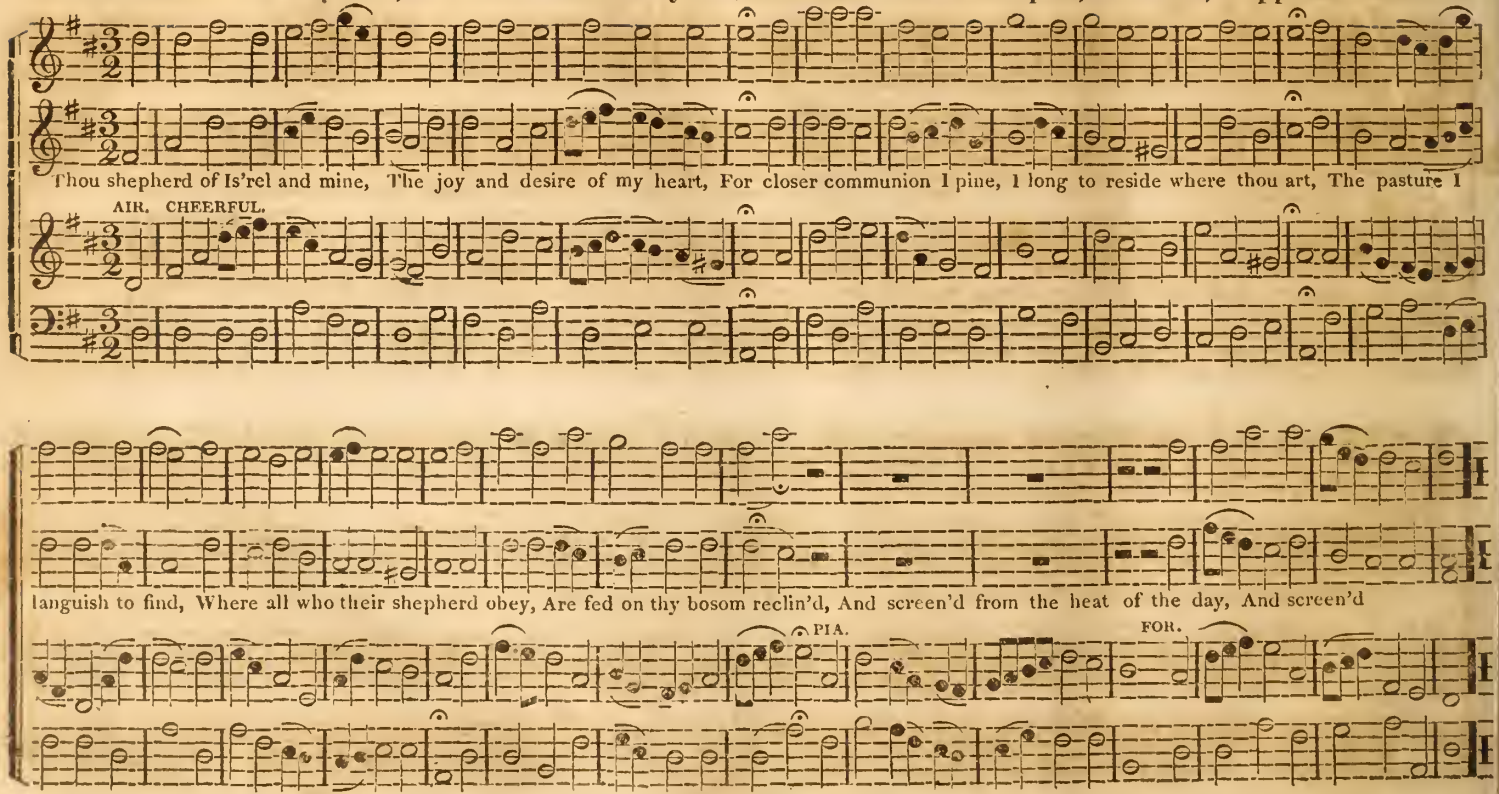
No. 221. CLARK'S, P. M. 7. 6. 8. Hy. 313, Rippon's, and 14, Method. Col. 1st part. Jer. Clarke.



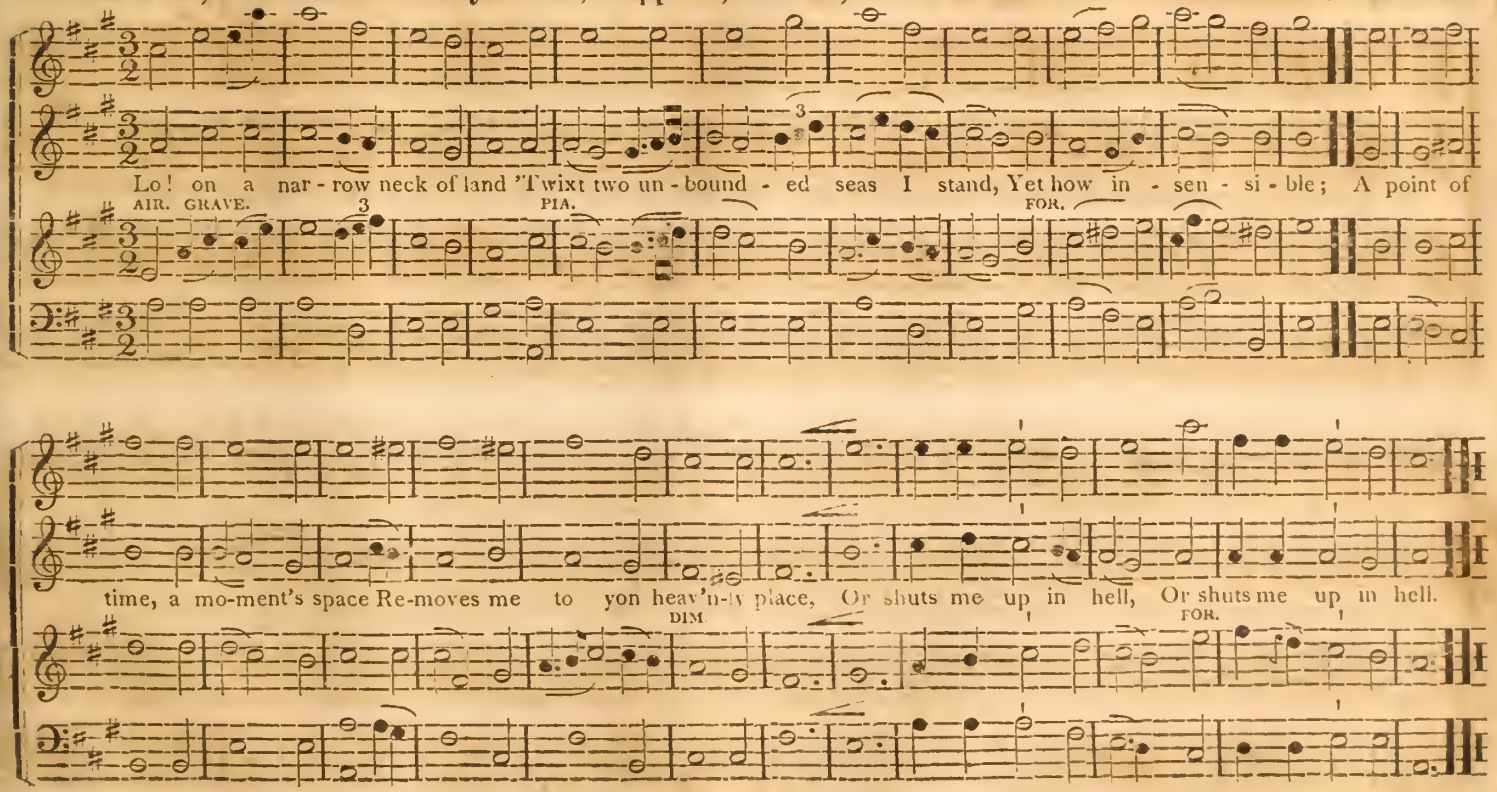
FIELD'S, P. M. 8s. double. Hy. 385, Rippon's Selection. T. Clark. No. 22.



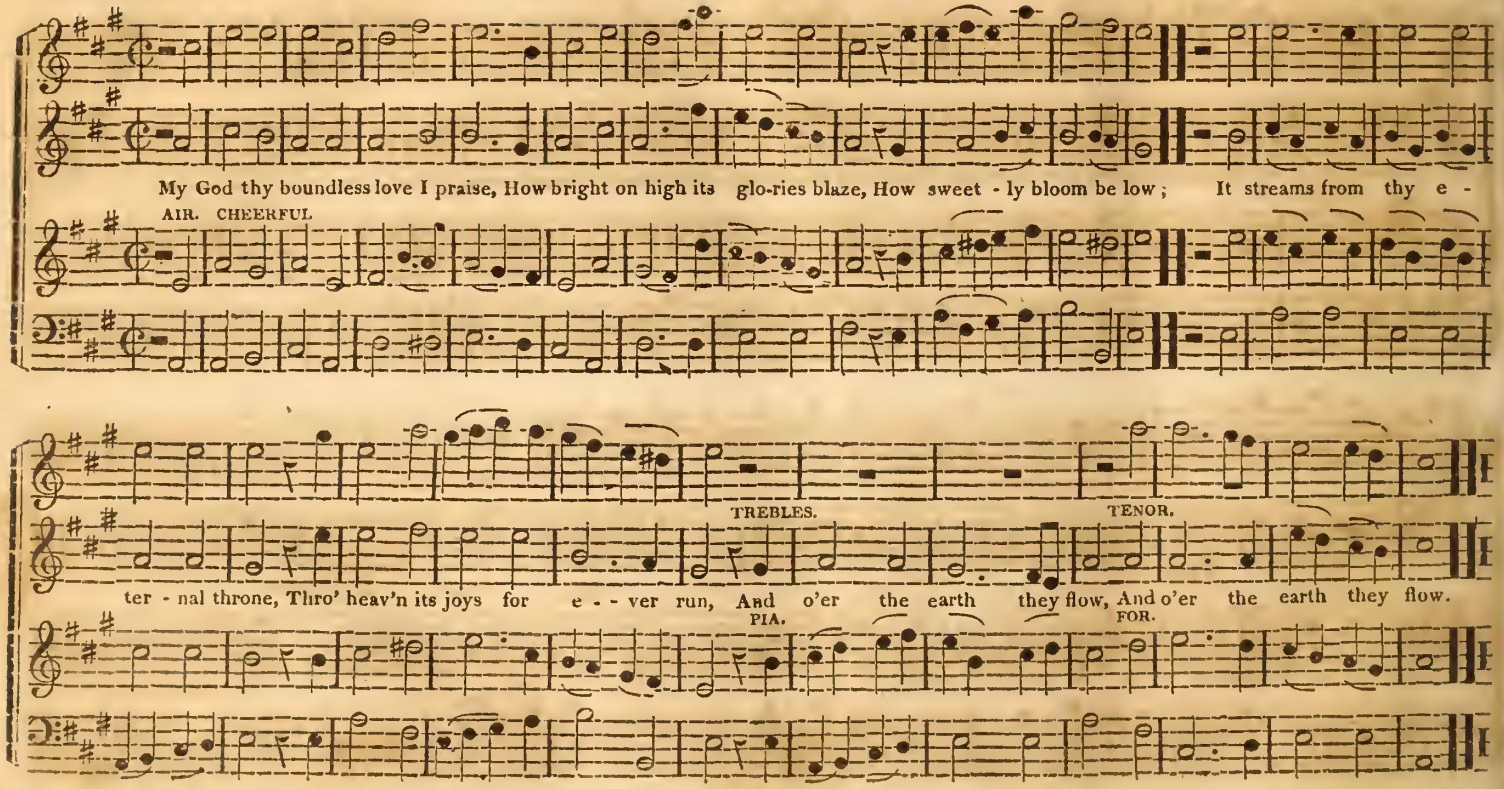
No. 223. SHEPHERD'S, P. M. 8s. dble. Hy. 90, Methodist Col. 1st part, and 151, Rippon's. Leach.



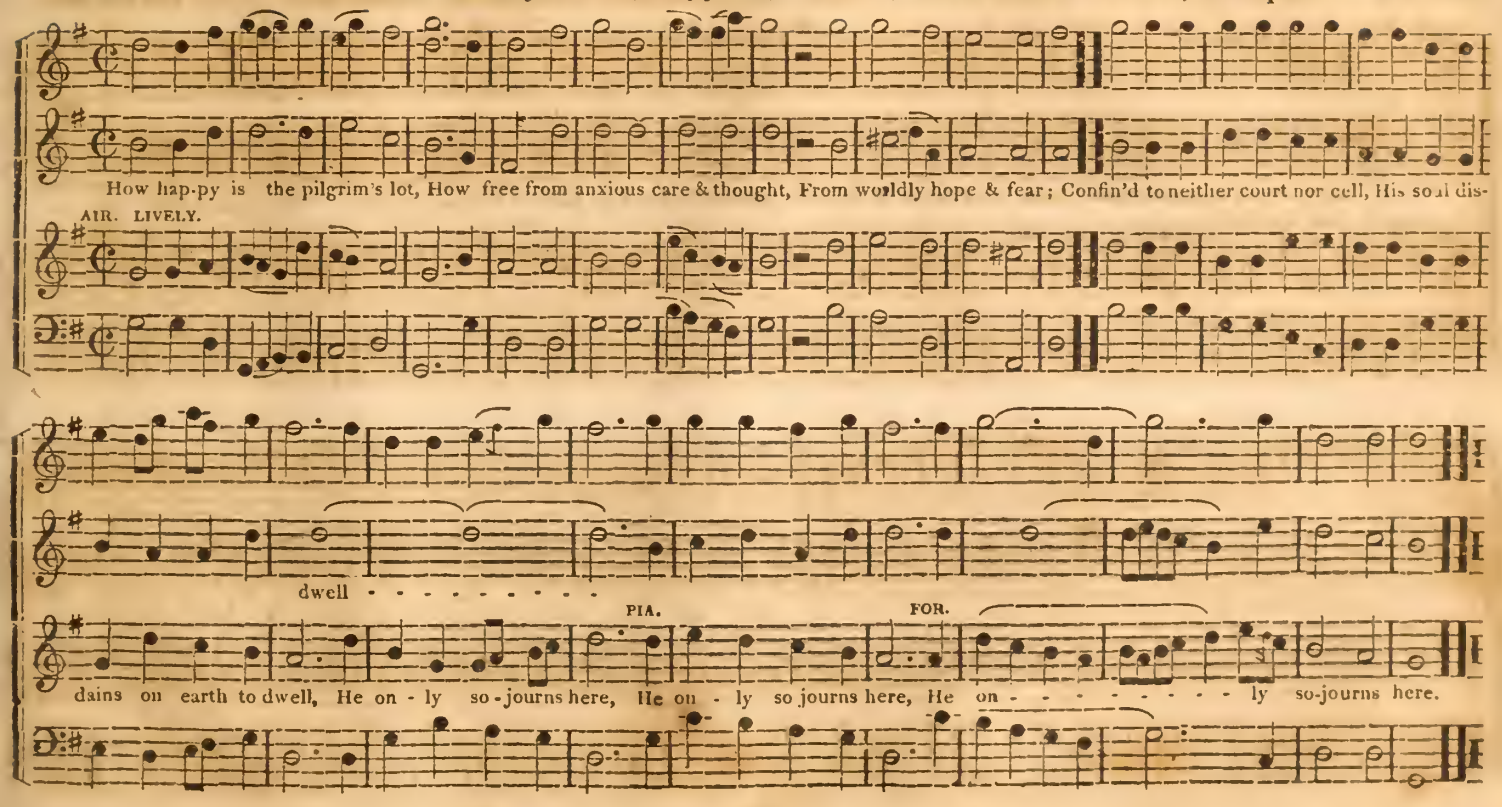
HINTON, P. M. 8. 8. 6. Hymn 549, Rippon's, and 254, Methodist Collection. T. Walker. No. 224.



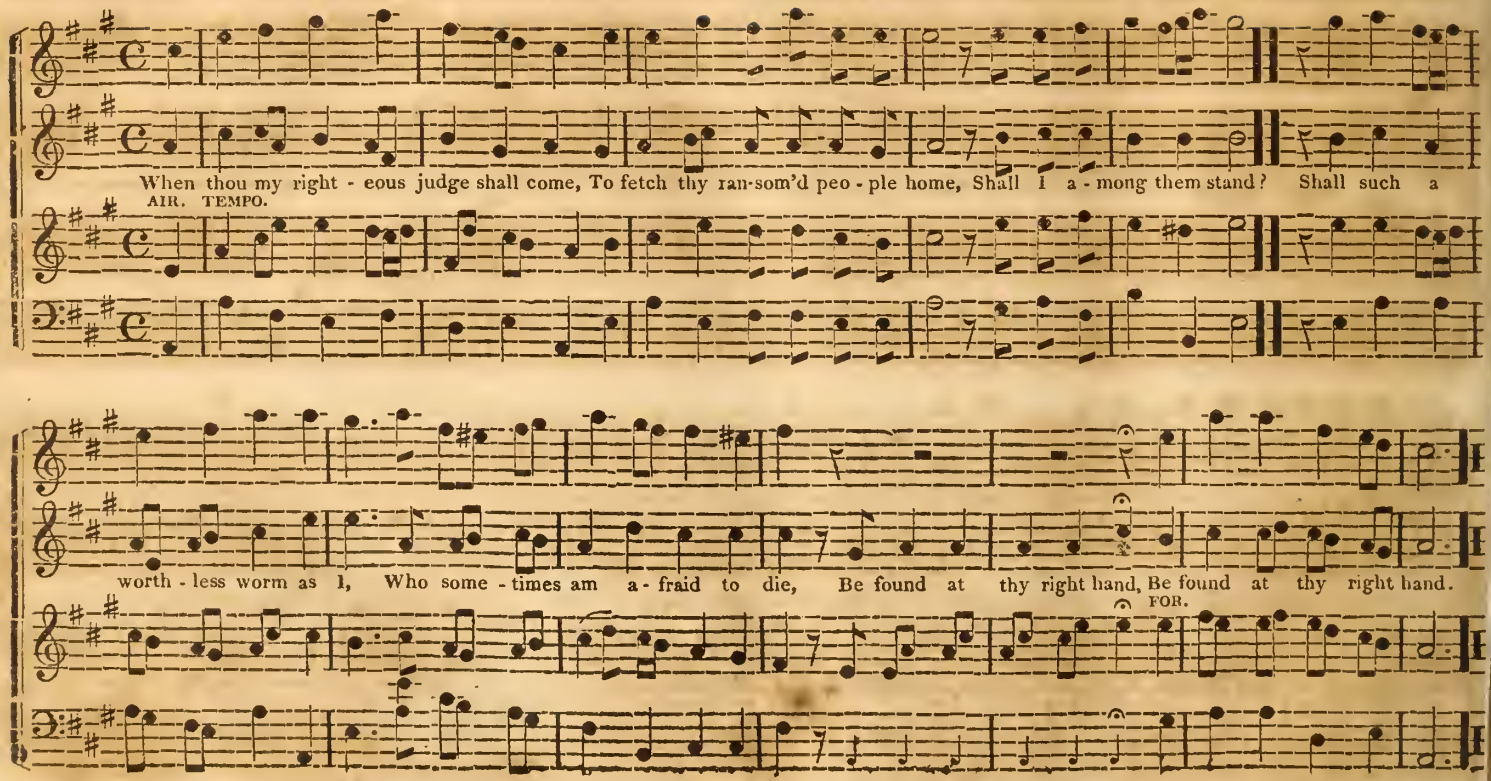
No. 225. BEULAH, P. M. 8, 8, 6. Hymn 232, Rippon's and 52, Ev. Luth. Sel. De La Main.



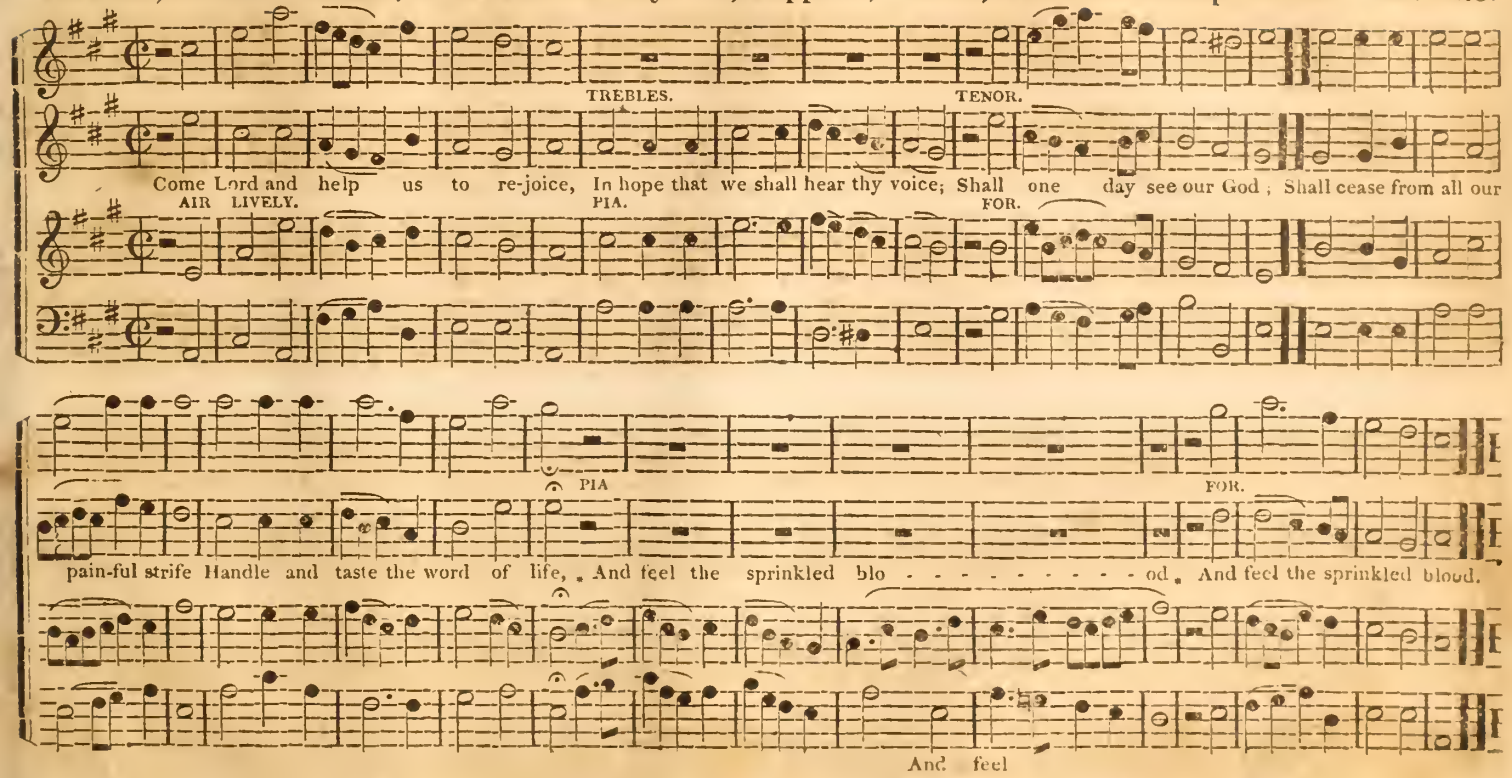
ALDERTON, P. M. 8. 8. 6. Hymn 300, Rippon's, and 327, Methodist Collection, 2nd part. No. 226.



No. 227. WESTBURY LEIGH, P. M. 8. 8. 6. Hymn 579, Rippon's Selection. Is. Tucker.

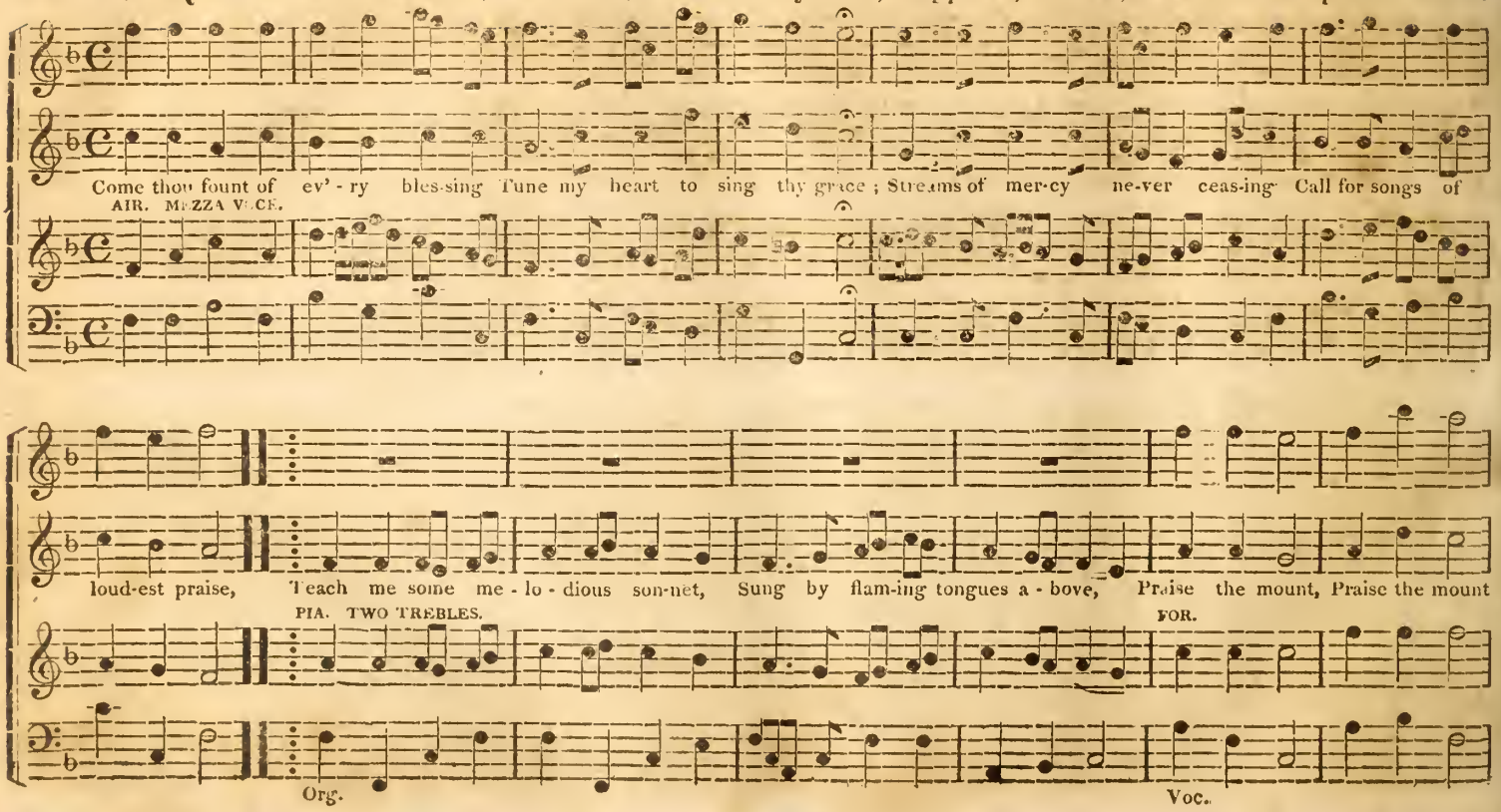


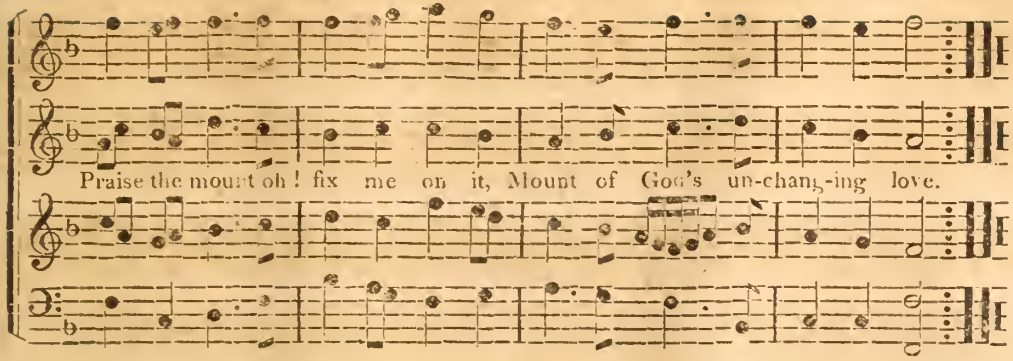
LEACH, or ST. JOHNS', P. M. 8. 8. 6. Hy. 232, Rippon's, and 20, Meth. Col. 1st. pt. Leach No. 228.



** This Tune may be shortened, if preferred, by omitting the part between this mark.**

No. 229. QUEENSBOROUGH, P. M. 8. 7. double. Hy. 509, Rippon's, and 98, Meth. col. 1st pt. T. Clark.

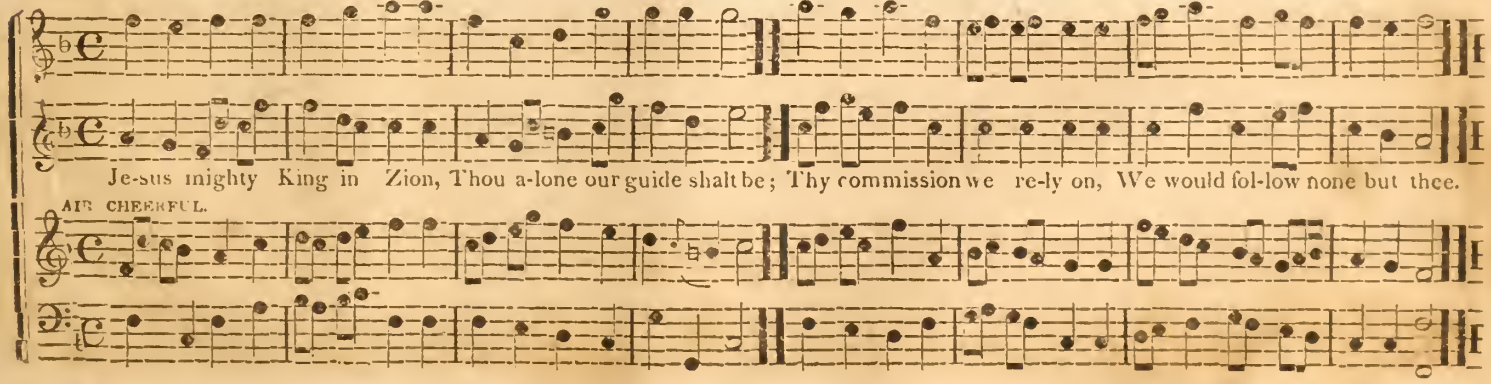




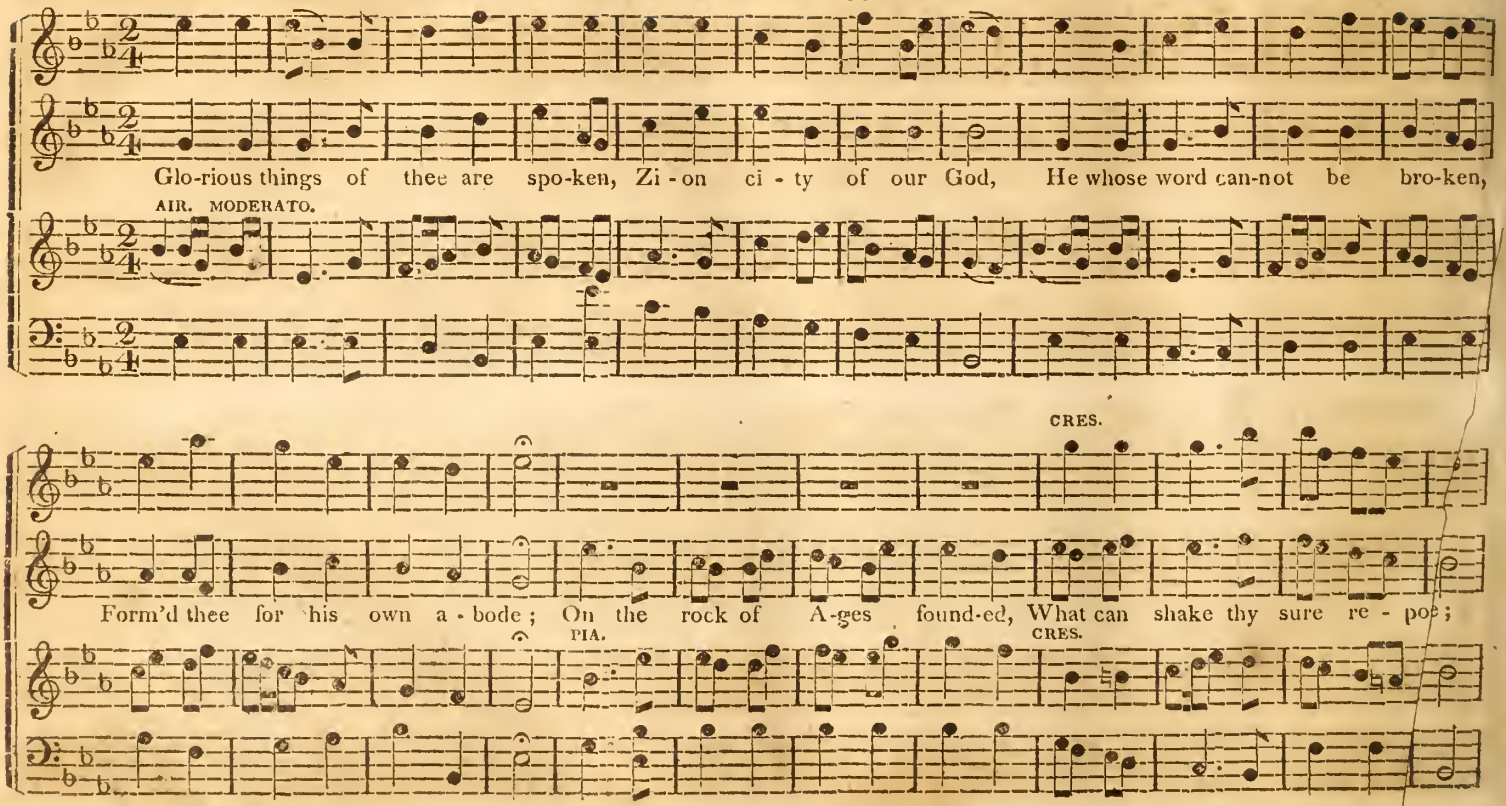
Here I raise my Ebenezer,
Hither by thy help I'm come;
And I hope, by thy good pleasure,
Safely to arrive at home.

Jesus sought me when a stranger,
Wand'ring from the fold of God;
He, to save my soul from danger,
Interpos'd his precious blood.

CANNON-STREET, P. M 8. 7. single. Hy. 449, Rippon's Selection. No. 230.



No. 231. GILES'S, P. M. 8. 7. double. Hy. 418, Rippon's Selection, and 371, Ev. Luth. Sel.



FOR. FOR.

With sal - va - tion's walls sur-round-ed, Thou may'st smile at all thy foes, Thou may'st smile at all thy foes.

FOR. PIA. FOR.

HARTS, P. M. 7s, single. Hymn 240, Rippon's, and 186, 1st part, Methodist collection. No. 232.

Children of the heav'nly king, As ye jour-ney sweetly sing; Sing your Saviour's worthy praise, Glorious in his works & ways.

AIR. MEZZA VOCE.

No. 233—234. HELMSLEY, P. M. 8. 7. 4. Hymn 576, Rippon's Selection.

Lo! he comes with clouds de-scend ing Once for fa-vor'd sin - ners slain, Hal - le - lu - jah, Hal - le - lu - jah,
Thou-sand thou - sand saints at - tend - ing, Swell the triumph of his name;

AIR ANDANTE.

Hal - le - lu - jah, Hal - le - lu - jah, A - men.

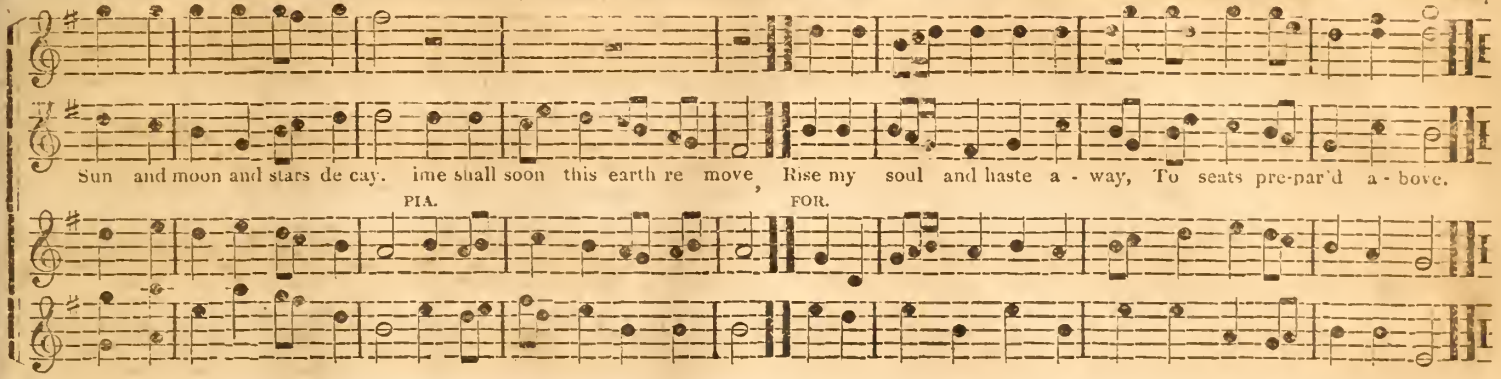
PIA. FOR,

No. 234, AMSTERDAM, P. M. 7. 6. double.

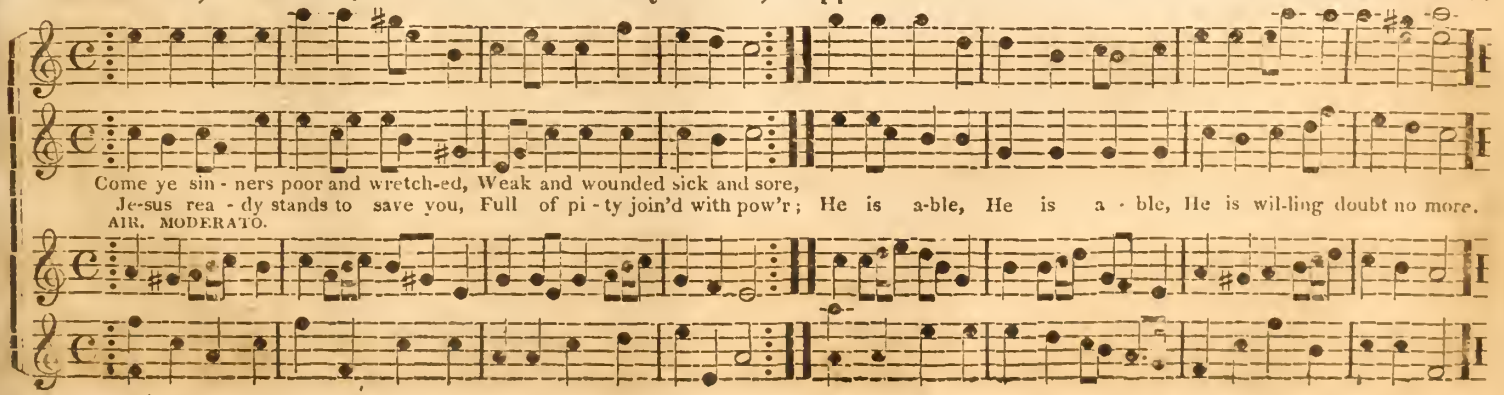
Rise my soul & stretch thy wings, Thy better portion trace;
Rise from tran-si-to-ry things, T'wards heav'n thy native place.

AIR. CHEERFUL.

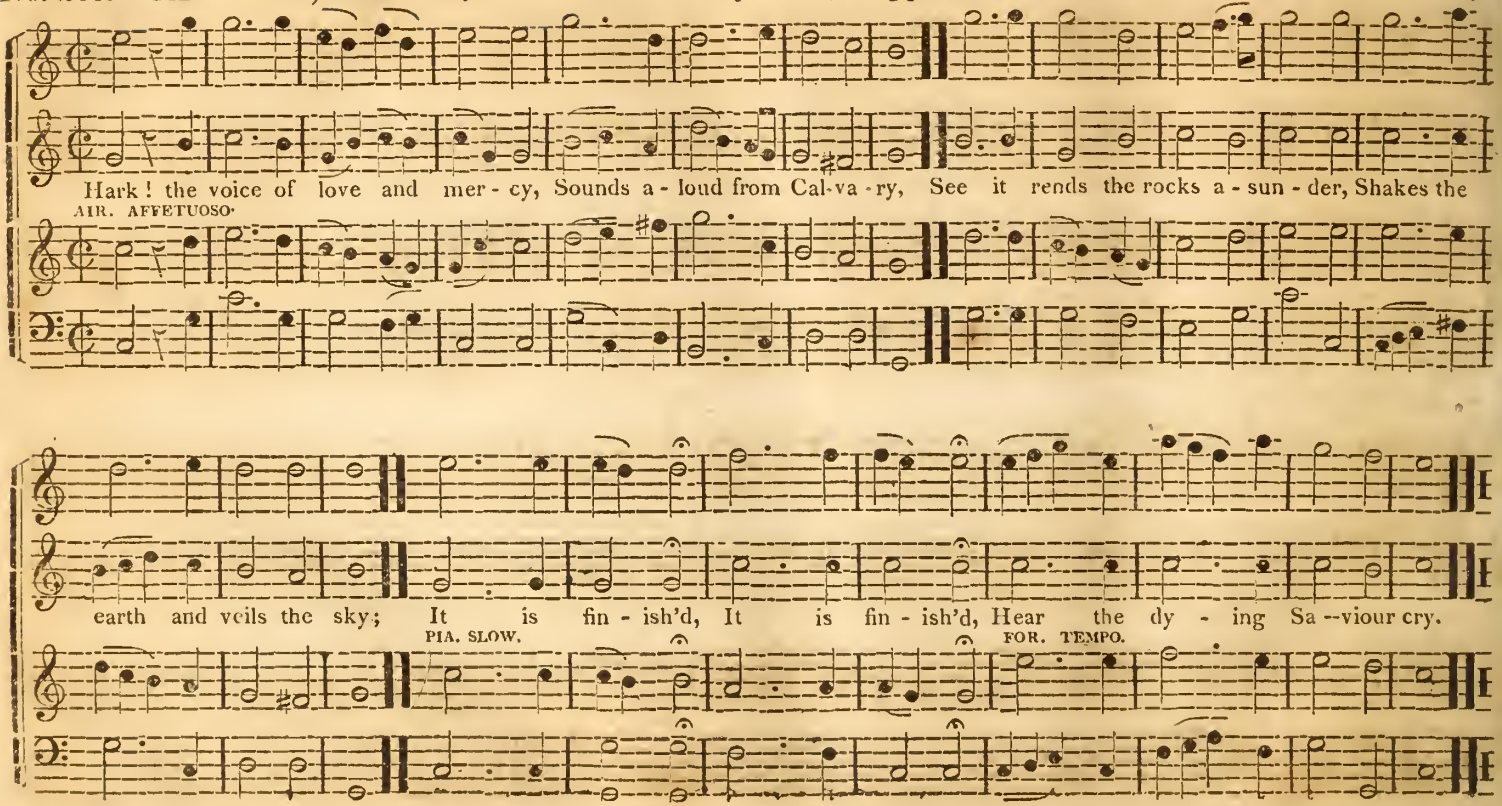
AMSTERDAM—Concluded. Hy. 301, Rip. & 43 Meth. Col. 1st Pt. From the German. No 234—235.



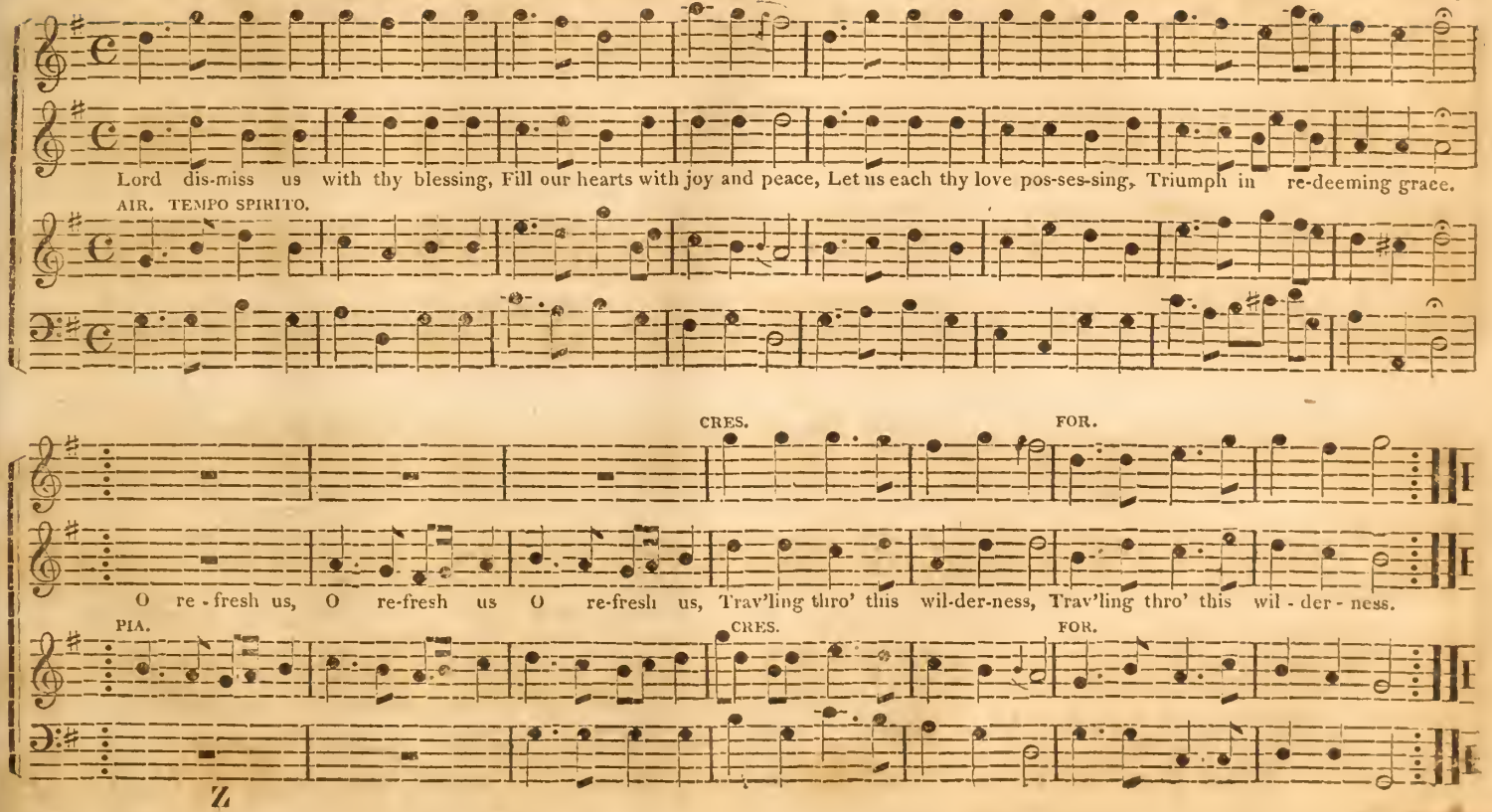
JORDAN, P. M 8. 7. 4. Hymn 115, Rippon's Selection. No. 235.



No. 236. CALVARY, P. M. 8. 7. 4. Hymn 71, Rippon's Selection. Stanley.

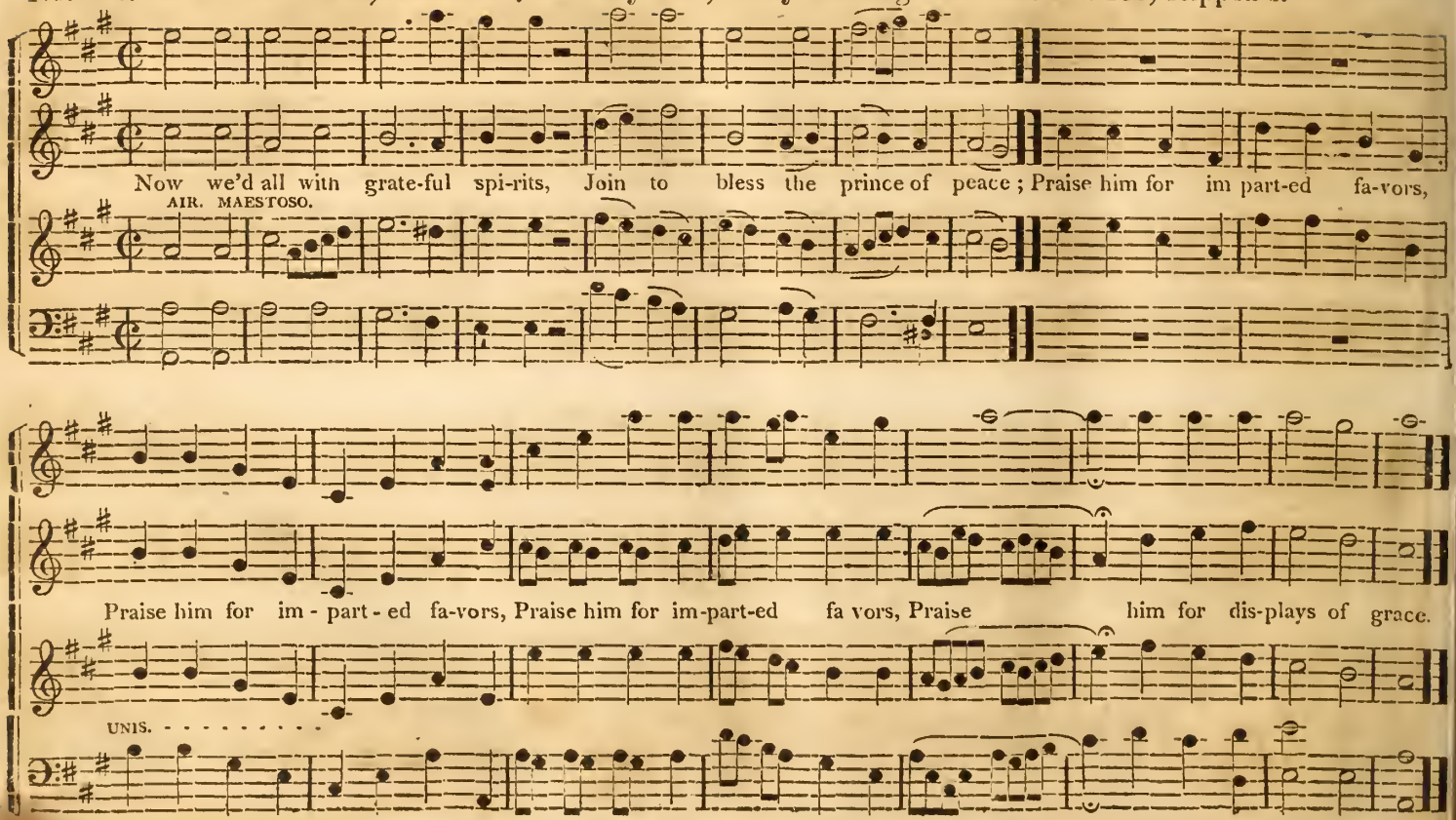


PARTING; or, DISMISSION, P. M. 8. 7. 4. Hy. 389, Rippon's Sel. T. Clark. No. 237.



Z

No. 238. GRATITUDE, P. M. 8. 7. 4. Hy. 341, Lady Huntingdon's Col. and 108, Rippon's.



Love - - ly tem - - - ple Love-ly tem-ple, Love-ly

Love - ly tem - ple, Love - ly tem - ple, Love - ly tem-ple when the Sa-viour's in the place.

Love - - - ly tem ple, Love-ly tem - ple,

TAMWORTH, P. M. 8. 7. 4. Hy. 567, Rippon's Selection. C. Lockhart. No. 239.

AIR. CHEERFUL. SLOW. PIA. FOR. A TEMPO.

Guide me O thou great Je-hovah, Pilgrim thro' this barren land ;
I am weak but thou art mighty, Hold me with thy pow'rful hand ; Bread of heav'n, :‖: Feed me till I want no more.

Unis. - - - - - - - - - -

No. 240, GEARD. P. M. 11s. Hy. 15, and 128, Rippon's Sel. or with Dotted Slurs, 104th Metre. R. Keene.

TREBLES.

Thy mercy my God is the theme of my song, The joy of my heart and the boast of my tongue, Thy free grace a-lone from the

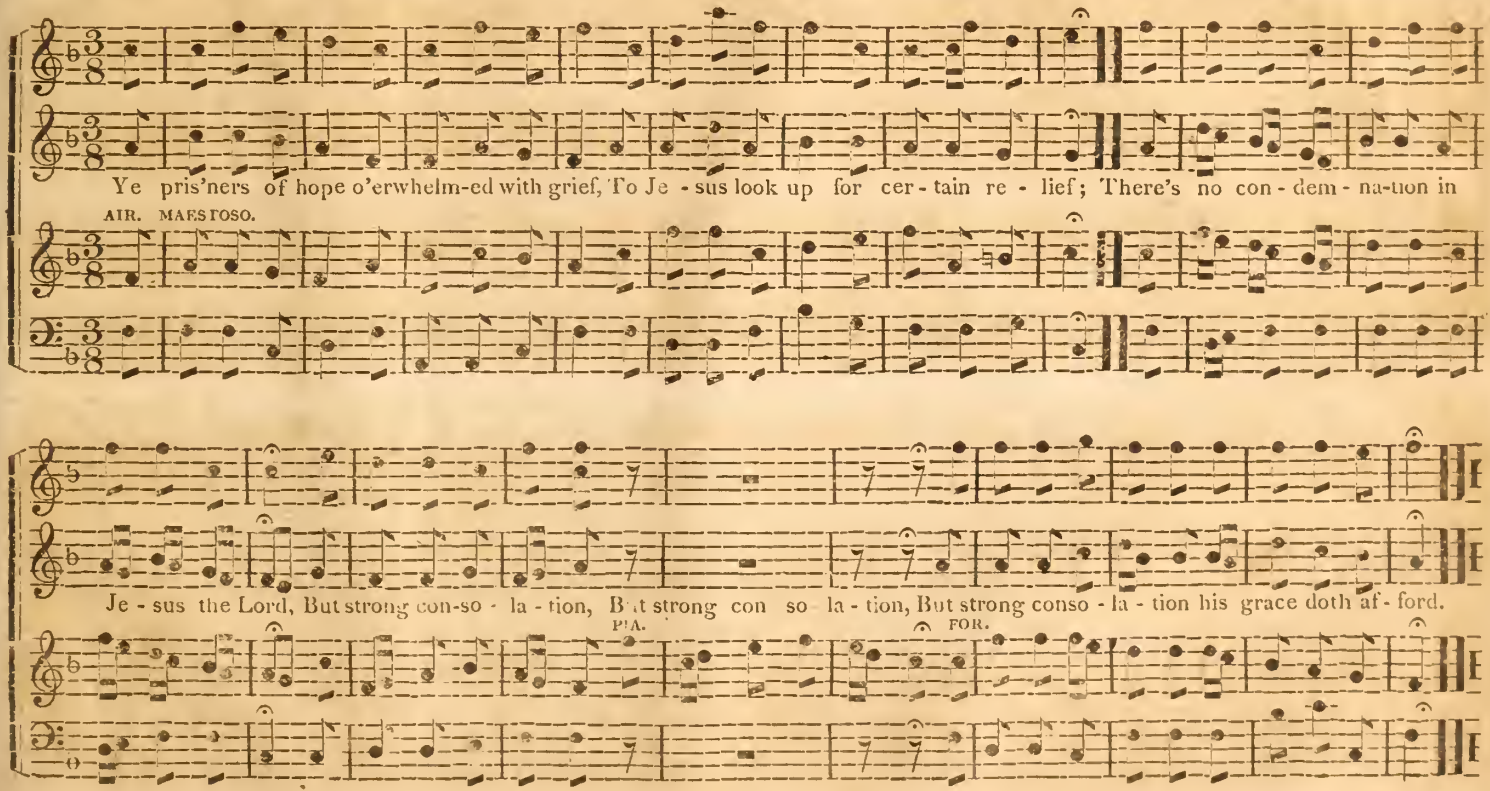
AIR. CHEERFUL. MEZZ PIA.

Unis.

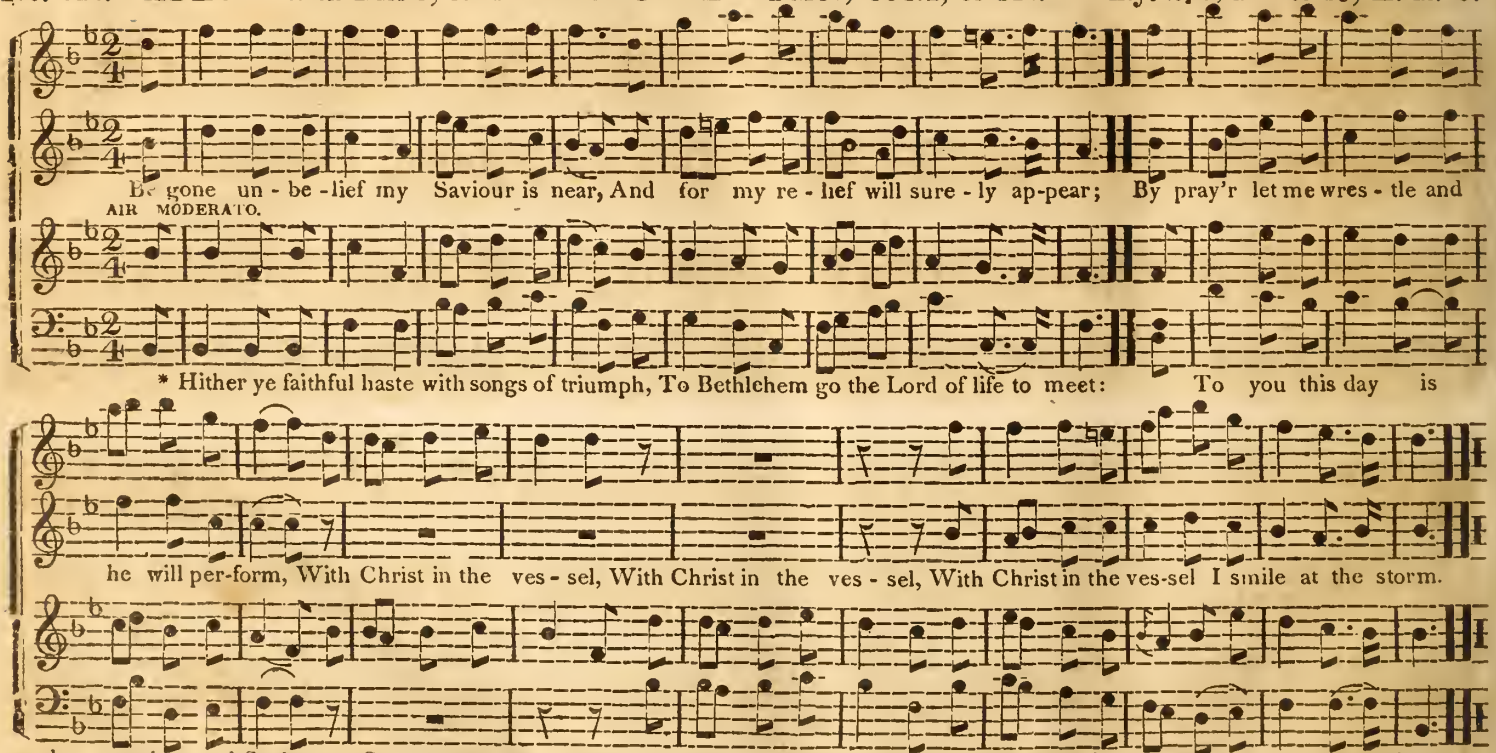
PIA. FOR.

first to the last, Hath won my af - fec - tions, Hath won my af-fec-tions, Hath won my af-fec-tions and bound my soul fast.

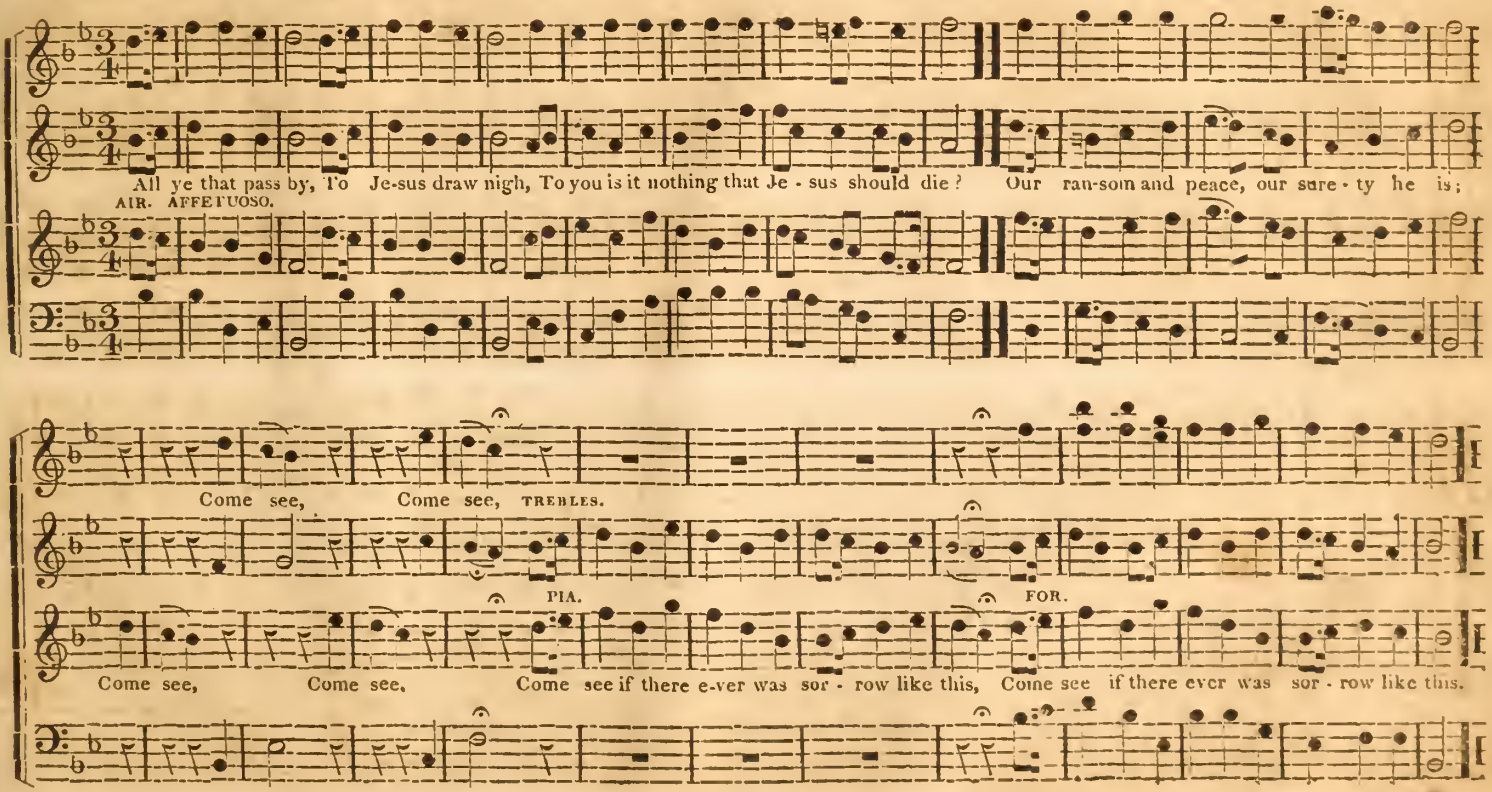
FOR. PIA. FOR.


Ye pris'ners of hope o'erwhelm-ed with grief, To Je - sus look up for cer - tain re - lief; There's no con - dem - na-tion in
AIR. MAESTOSO.
Je - sus the Lord, But strong con-so - la - tion, But strong con so la - tion, But strong conso - la - tion his grace doth af - ford.
PIA.
FOR.

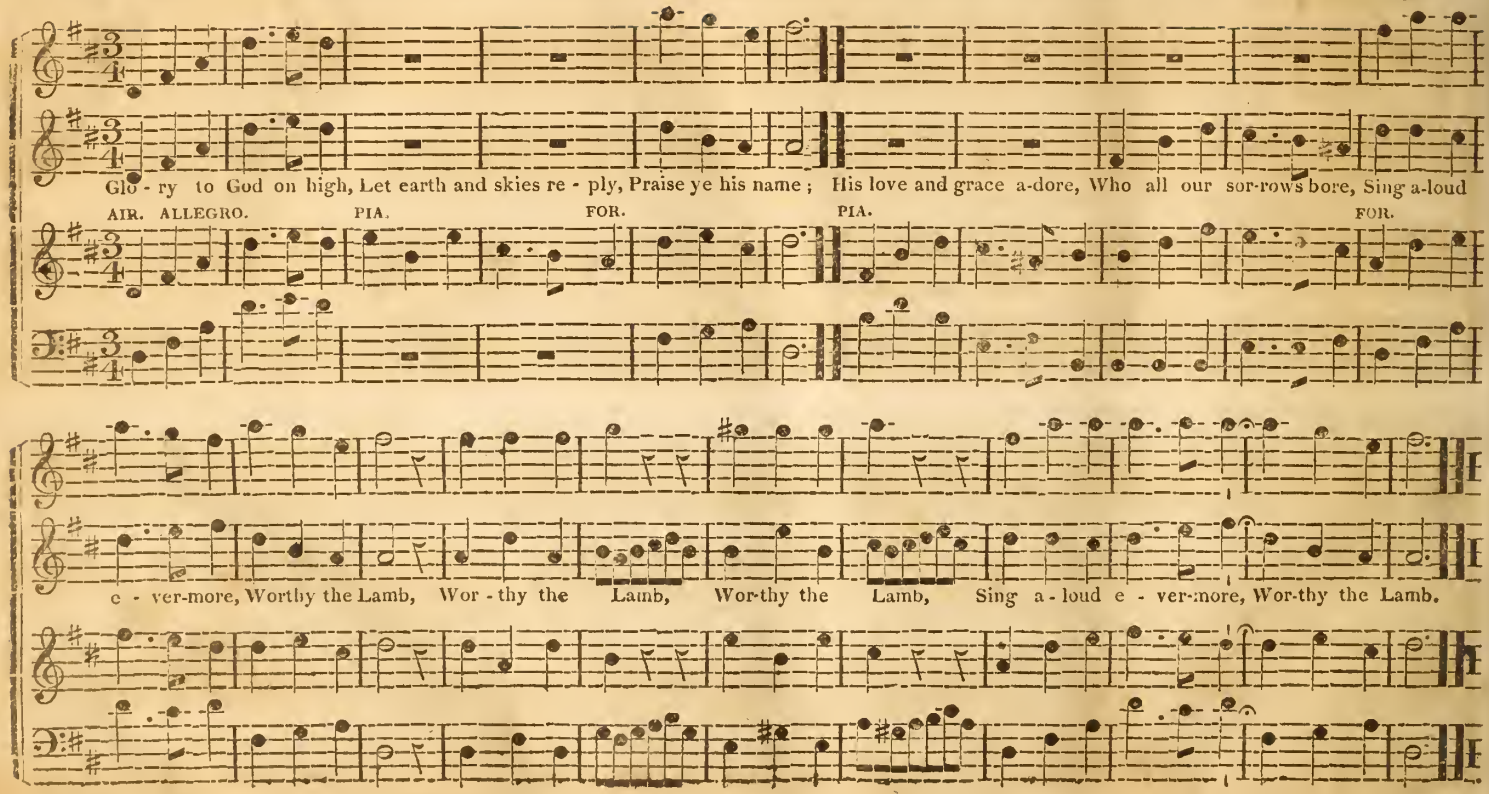
No. 242. ADESTI FIDELIS, OR PORTUGUESE HYMN, 104th, or 11s. Hy. 270, R's & 19, E. L. S.



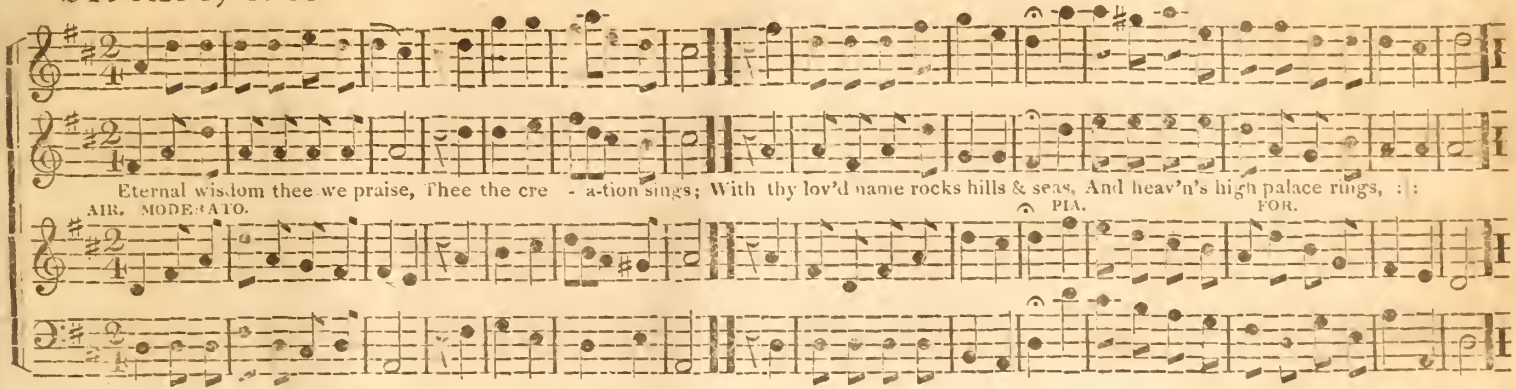
* *It should be observed, that in singing this Tune to the* lower *line of words,* (11*s*) *the* accent *is different at the* beginning *of the* first *and* third *lines of the verse; also that some notes will require* slurring *which are* single *in the* 104*th metre; and others will require to be sung as* single *notes, which are* slurred *in that metre.*


All ye that pass by, To Je-sus draw nigh, To you is it nothing that Je - sus should die? Our ran-som and peace, our sure - ty he is;
AIR. AFFETTUOSO.
Come see, Come see, TREBLES.
PIA.
FOR.
Come see, Come see, Come see if there e-ver was sor - row like this, Come see if there ever was sor - row like this.

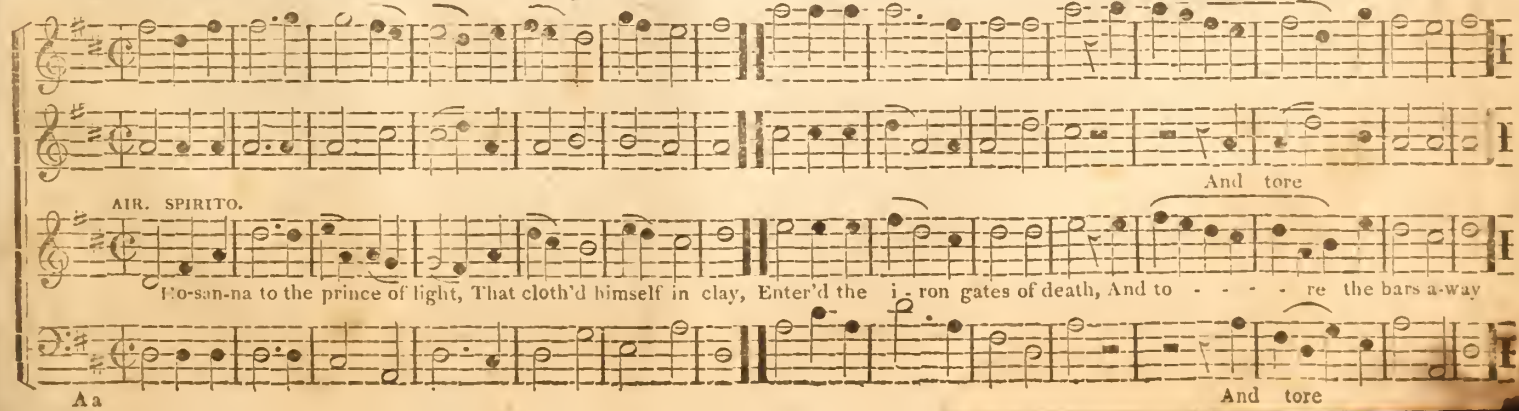
No. 244. BERMONDSEY, P. M. 6. 4. Hymn 387, Rippon's Selection. Milgrove.



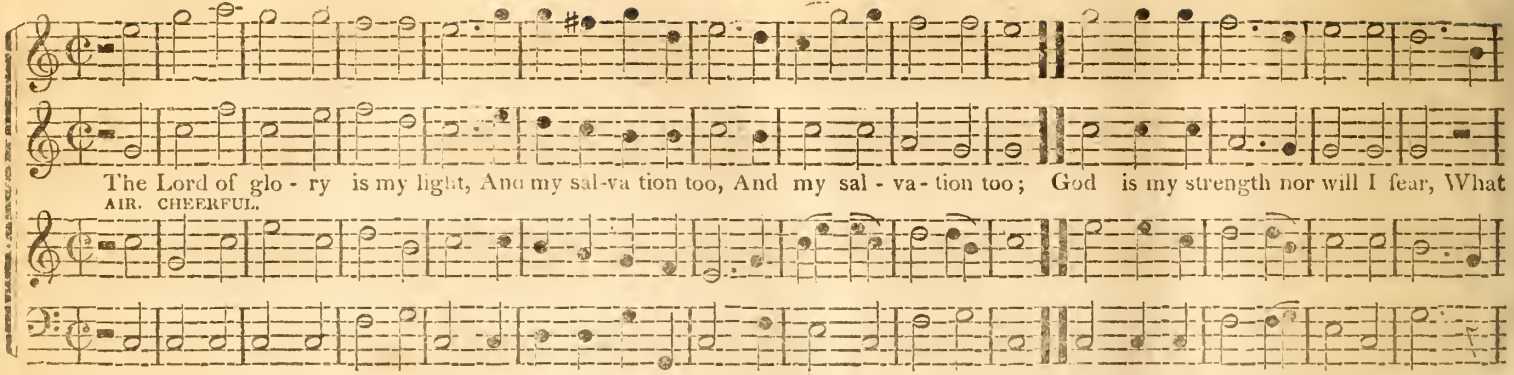
ST. JAGO, C. M. J. H. Swindells. No. 245.



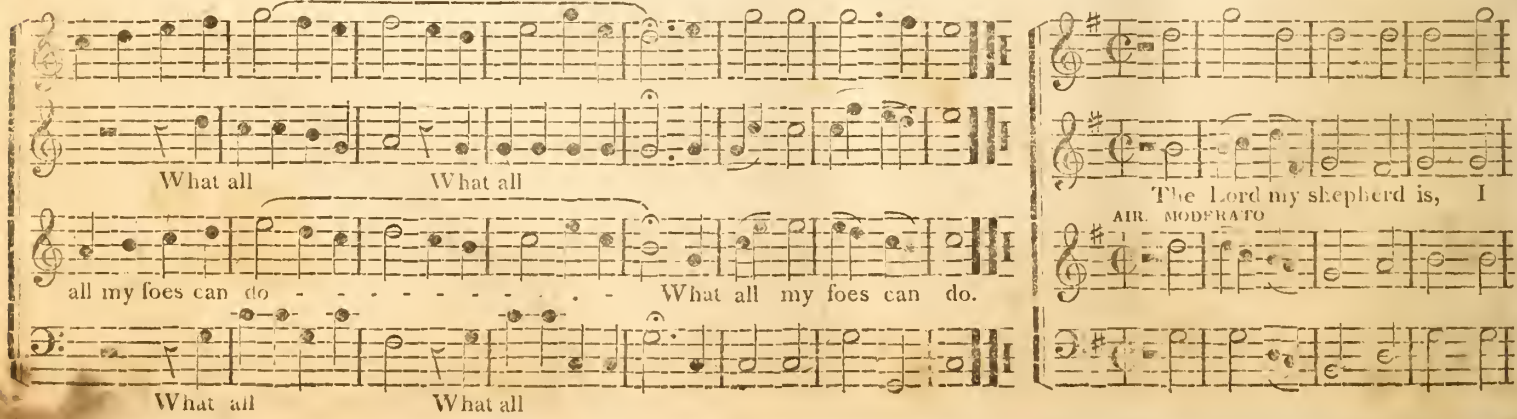
DELACOURT, C. M. Hymn 76, Book 2nd, Dr. Watts. J. Stevens. No. 246.

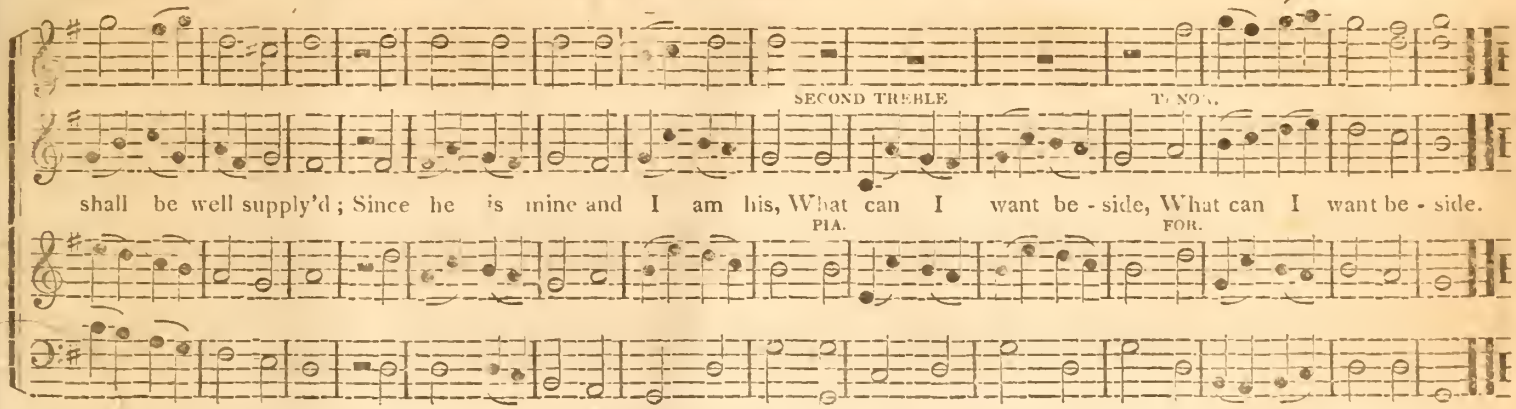


No. 247. NEW GABRIEL, C. M. Psalm 27th, part 1st. Dr. Watts.

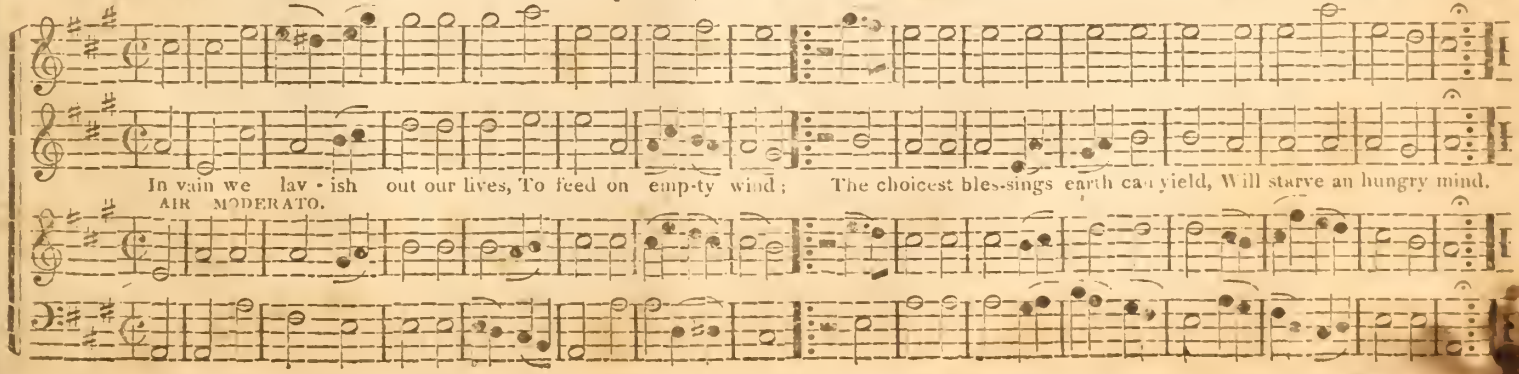


No. 248. DAVID'S SHEPHERD. S. M.

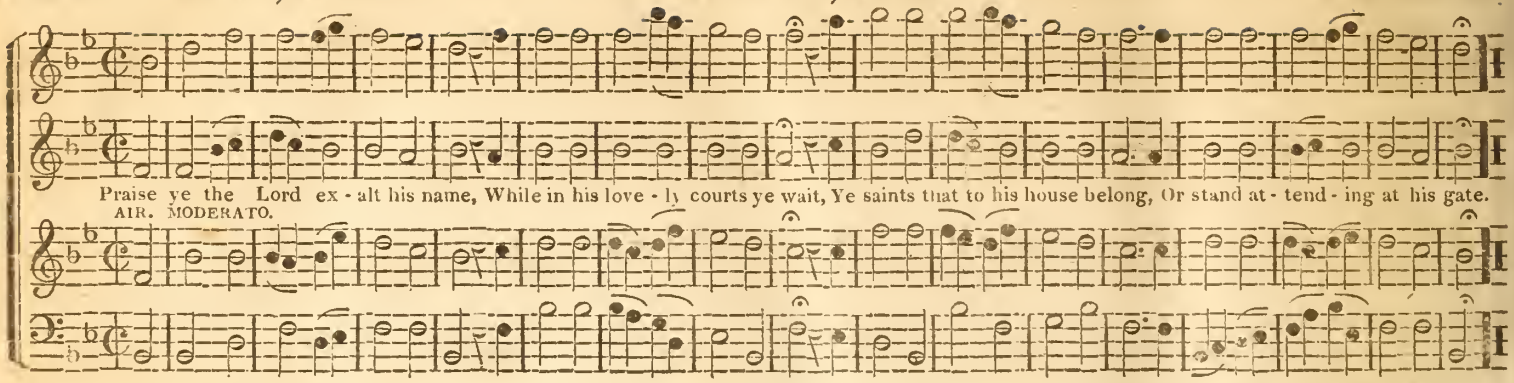




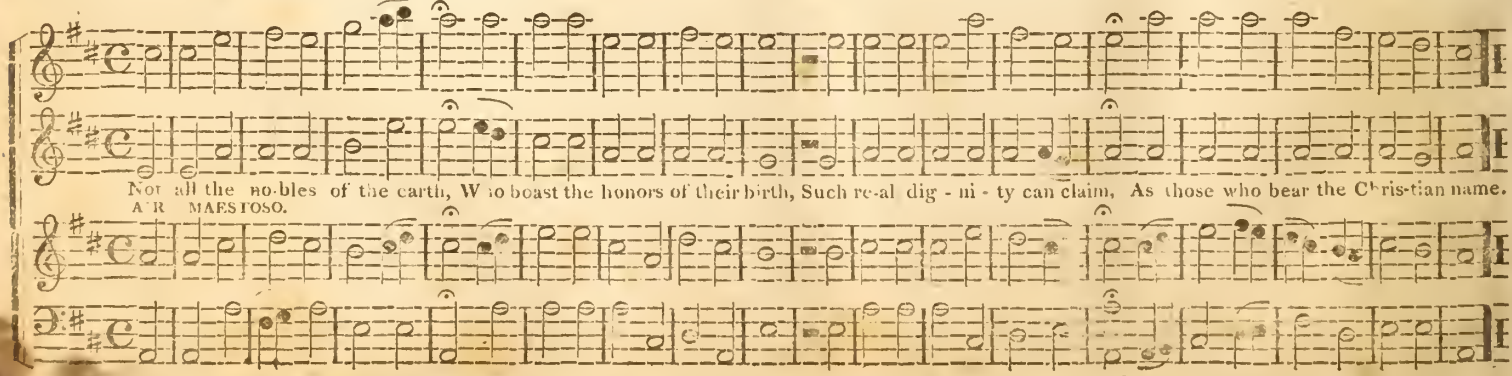
ADMONITION, C. M. Hymn 9, Book 1st. Dr. Watts. T. Jarman. No. 249.



No. 250. **DUTY, L. M.** Psalm 135, Dr. Watts. T. Jarman



No. 251. **DIGNITY, L. M.** Hymn 91, Dr. Rippon. T. Jarman.



INVITATION, L. M. — Hymn 127, Book 1st, Dr. Watts. — T. Jarman. No. 252.

SECOND TREBLE. TENOR.

Come hither all ye weary souls, Ye hea - vy la - den sinners come; I'll give you rest from all your toil, And ra se you to my h a v nly home.

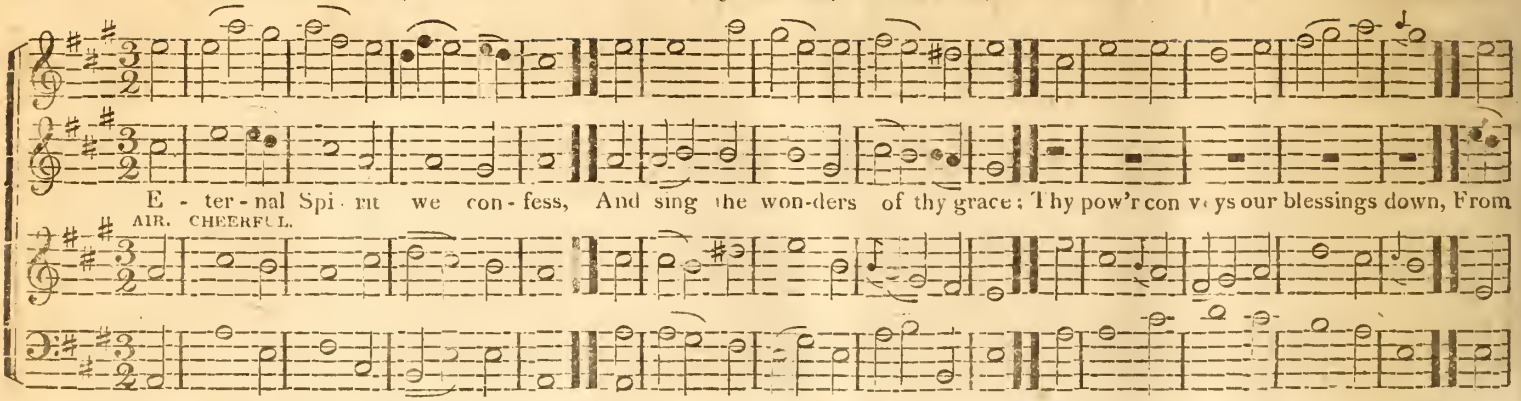
AIR. MODERATO. PIA. FOR.

ABODE, L. M. — Psalm 18, Dr. Watts. — T. Jarman. No. 253.

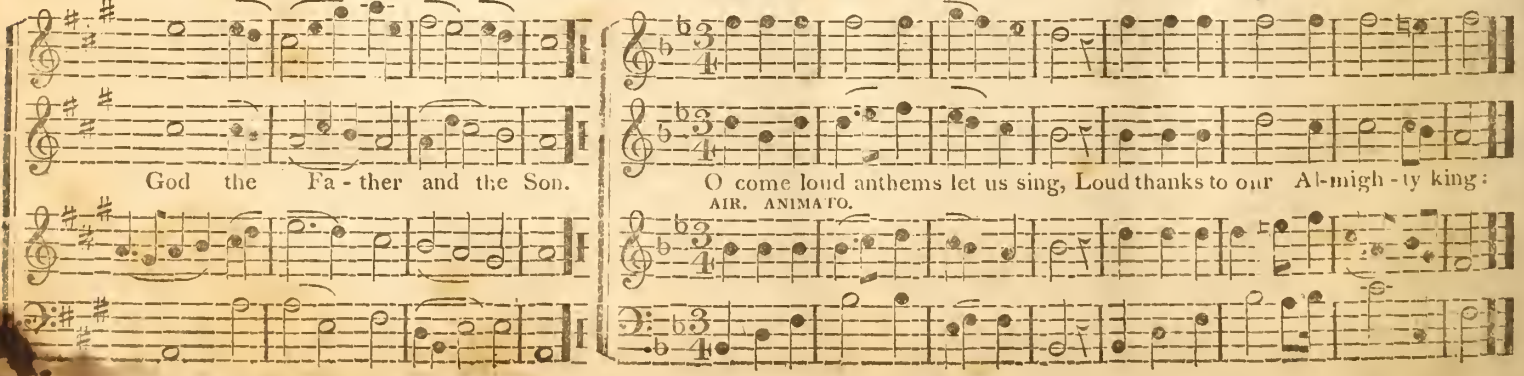
Just are thy ways & true thy word, Great rock of my se - cure a-bode; Who is a God be - side the Lord, And where's a refuge like our God?

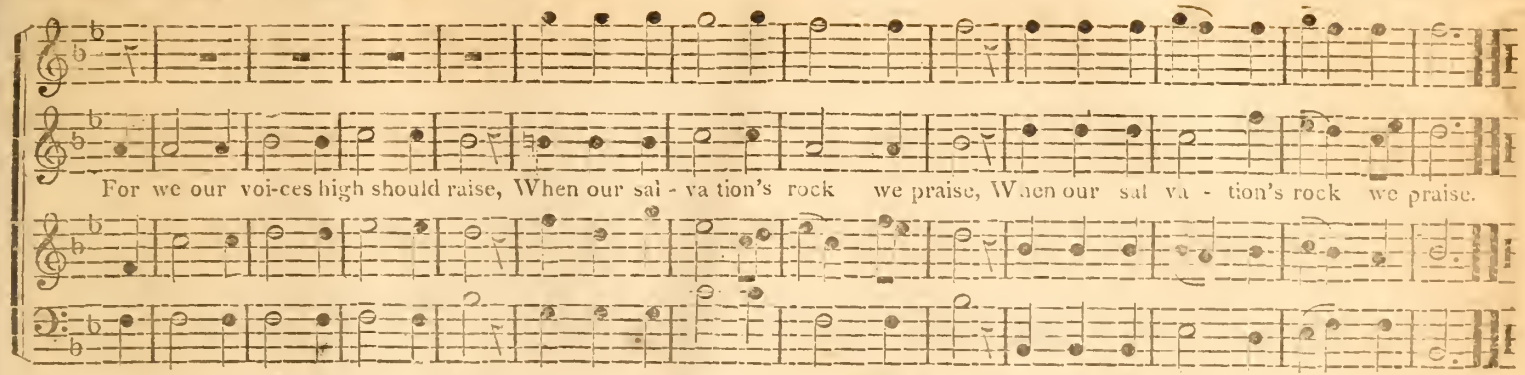
AIR. MAESTOSO. PIA. FOR.

No 254. **ST. PETER'S, L. M.** Hymn 133, Book 2nd, Dr. Watts. Harwood.

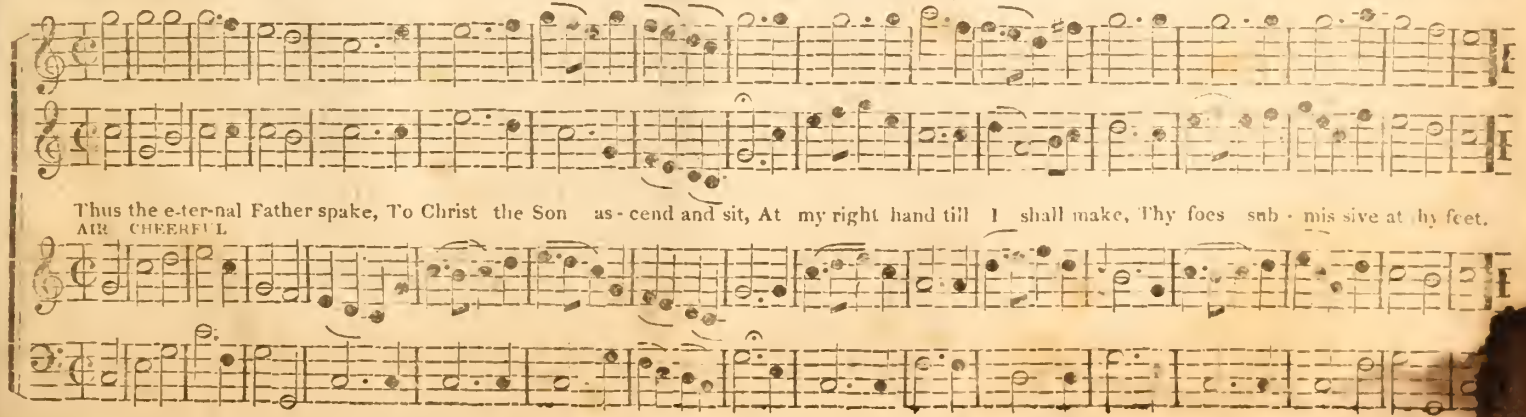


No. 255. **PARK STREET, L. M.** Ps. 95, Ch. Prayer Bk. Venua.

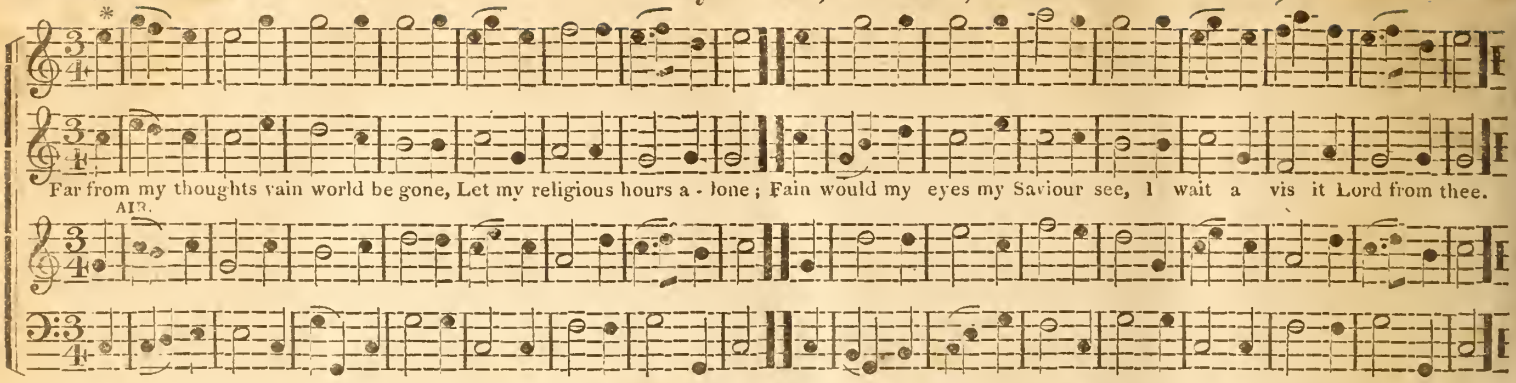




ANTIGUA, L. M. Psalm 110, Part 1st. Dr, Watts. No. 256.



No. 257. GERMAN AIR. Hymn 15th, Book 2nd, Dr Watts.



* Some copies of this tune omit the *first* note in ever bar. Should this arrangement be preferred, it is very easy to begin on the second note.

The three first of the preceding tunes, are inserted in this Supplement, not as possessing peculiar merit, but from having appeared in the *first* edition, published 1817, and become very popular, and in general use; as also by request of many, who make use of this collection of tunes. The tunes which follow are *mostly* original, and have never before appeared in this country. Long metre tunes of a flowing description, being much enquired for, and highly approved, this addition to the original collection, is principally confined to tunes of that character, and as they may be easily learned by congregations, it is hoped they will prove acceptable and useful.

INDEX TO THE PRECEDING SUPPLEMENT.

L. M.	No.		No.		No.
Abode,	253	Invitation,	252	Delacourt,	246
Antigua,	256	Park-Street,	255	New Gabriel,	247
Dignity,	251	St Peter's,	254	St. Jago,	245
[illegible]y,	250	C. M.		S. M.	
[illegible]an Air,	257	Admonition,	249	David's Shepherd,	248

Jany
Oct 1906
22